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1932–2022

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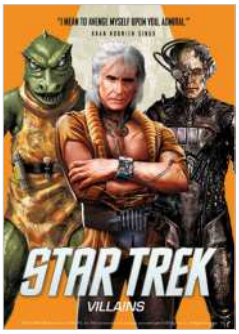

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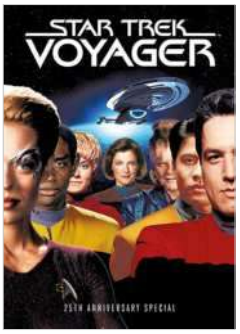

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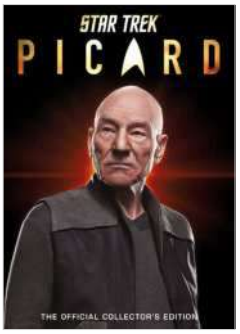

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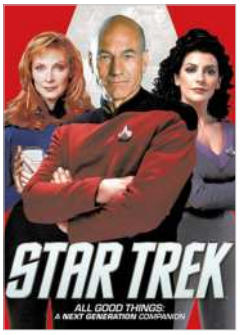

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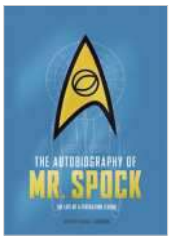

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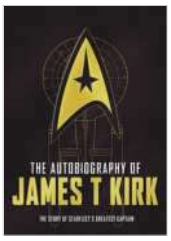

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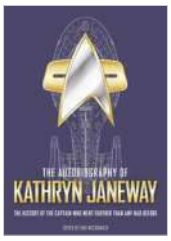

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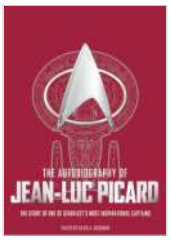

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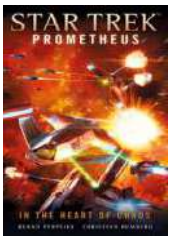

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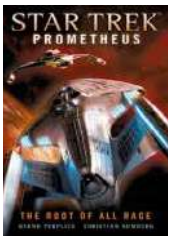

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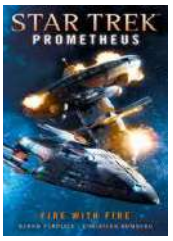

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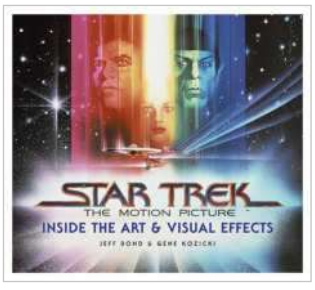

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Captain's Log

The news of Nichelle Nichols' passing broke as we were putting the finishing touches to this issue, meaning there wasn't time to put together a full appreciation of the woman who brought Uhura to such vivid life, and who contributed so much more besides, both to *Star Trek* and to the wider world. You can turn to page six for Ian Spelling's eulogy to Nichols, and rest assured that there'll be a fuller tribute next issue.

On a happier note, this issue we're celebrating *Star Trek: The Next Generation*'s 35th anniversary. It's hard to believe it's been 35 years since *TNG* made its television debut… although, strictly speaking, for those of us who live in the UK, it hasn't: over here, *TNG*'s pilot episode, "Encounter at Farpoint," wasn't broadcast until Wednesday, September 26, 1990 (on BBC2 at 6pm, following Barry Norman's *Film 90* review show), so for us lot it's only been 32 years since *TNG* made its TV debut. Over on the other side of the pond, however, *TNG*'s pilot first aired on September 28, 1987, so in that regard, it has indeed been 35 years since *Star Trek: The Next Generation* debuted.

Whether it's been three-and-a-half decades, or three-and-a-bit decades, for those of us who can remember when *TNG* first appeared on our TV screens, it's not only astonishing that it's been that long (nothing puts the passing of time in quite so stark relief as an anniversary) but that the show's legacy has been so long-lasting. While the 23rd Century-set original series obviously got this whole shebang started, the 24th-Century milieu established in *The Next Generation* has proved just as enduring, inspiring and continuing through *Star Trek: Deep Space Nine*, *Star Trek: Voyager*, five *TNG* movies, countless tie-in novels and comics, and most recently *Star Trek: Lower Decks* and *Star Trek: Picard*, with *Picard*'s third and final season in particular promising a *TNG* reunion to remember.

Accordingly, this issue of *Star Trek Explorer* is devoted in large part to *The Next Generation*, with an interview with Tasha Yar herself, Denise Crosby; behind-the-scenes insights from producers Rick Berman, Ira Steven Behr, Ronald D. Moore, and Brannon Braga; The Definitive Guide to the 35 things that made *TNG* great, and more besides.

This issue is also my last as editor of this magazine. When I accepted the commission to launch *Explorer* last year – having helmed both its predecessor, *Star Trek Magazine*, and its predecessor's predecessor, *Star Trek Monthly* – I saw it as my mission to get the mag off on a steady course before handing command over to another captain. Now that time has come, and I can't think of a better way to go out than by celebrating *TNG* – the show that made me a full-on *Star Trek* fan all those, er, 32 years ago – or a better person to hand over to than John Freeman, the very first editor of *Star Trek Monthly* when it launched 27 years ago. So, with thanks to designer Dan Bura and all at Titan, to the magazine's many contributors, and to Marian Cordry and all at Paramount Global, I'll leave you with James T. Kirk's succinct words to Jean-Luc Picard at the end of *Star Trek Generations*: "It was… fun."

Nick Jones
Editor

STAR TREK EXPLORER
THE OFFICIAL MAGAZINE

EDITORIAL
Editor: Nick Jones
Designer: Dan Bura
Group Editor: Jake Devine
Art Director: Oz Browne

Contributors: Michael Clark, Calum Collins, Christopher Cooper, Chris Dows, Peter Holmstrom, Lisa Klink, Rich Matthews, Larry Nemecek, Ian Spelling, Jay Stobie, and Bunny Summers

Paramount Global: Marian Cordry
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Contributing Editor: Jonathan Wilkins
Editorial Assistant: Calum Collins
Production Manager: Jackie Flook
Production Controllers: Caterina Falqui, Kelly Fenlon
Sales & Circulation Manager: Steve Tothill
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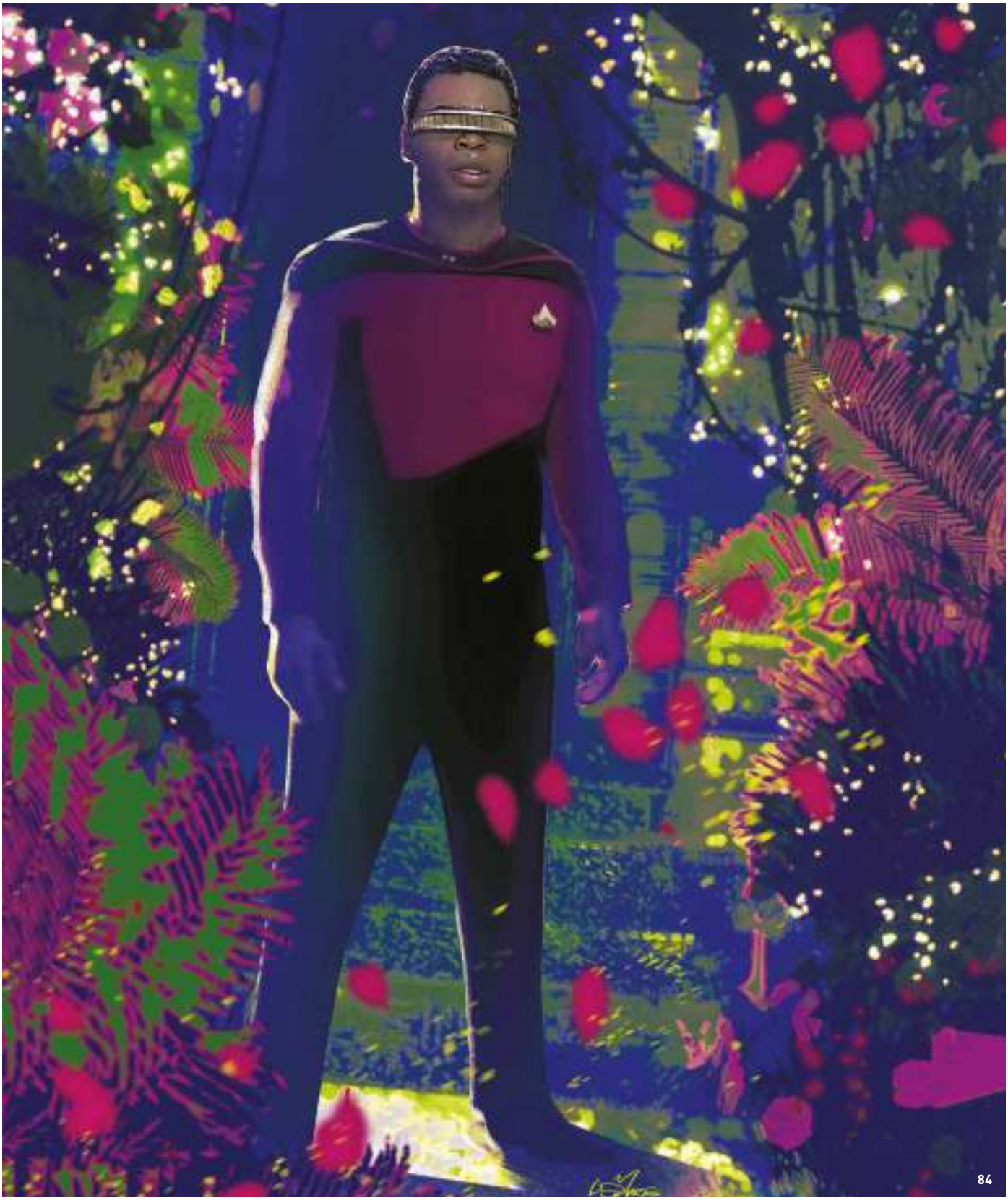

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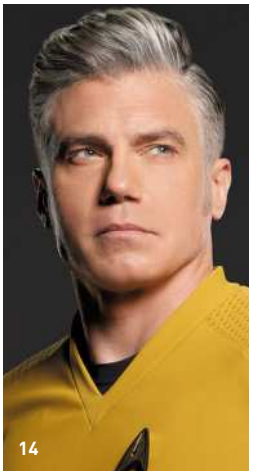

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NICHELLE NICHOLS

1932–2022

WORDS: IAN SPELLING

Nichelle Nichols has joined Gene Roddenberry, DeForest Kelley, James Doohan, Majel Barrett-Roddenberry, Leonard Nimoy, and Grace Lee Whitney in the Final Frontier. The beloved actress, who originated the role of Lt. Nyota Uhura on *Star Trek*, passed away on July 30, 2022, at 89. She'd been in declining health following a mild stroke in 2015 and a 2018 dementia diagnosis, though she continued to appear at conventions until a few months before her death.

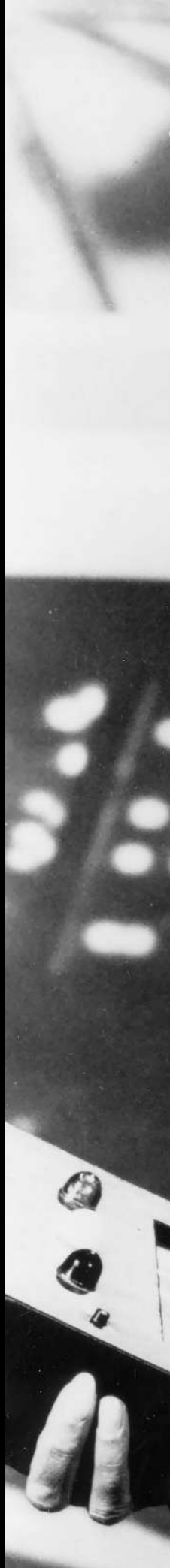
Nichols – who was born on December 28, 1932, in Robbins, Illinois, and was of Ethiopian, Moorish, Egyptian, Spanish, Welsh, and Cherokee descent – led a remarkable life. She achieved success as an actress, model, dancer, singer (touring with Duke Ellington at 15), activist, NASA recruiter, author, and more. She stirred women and minorities to make their own marks on the world. Whoopi Goldberg asked to be on *Star Trek: The Next Generation* as a thank you to Roddenberry and a tribute to Nichols.

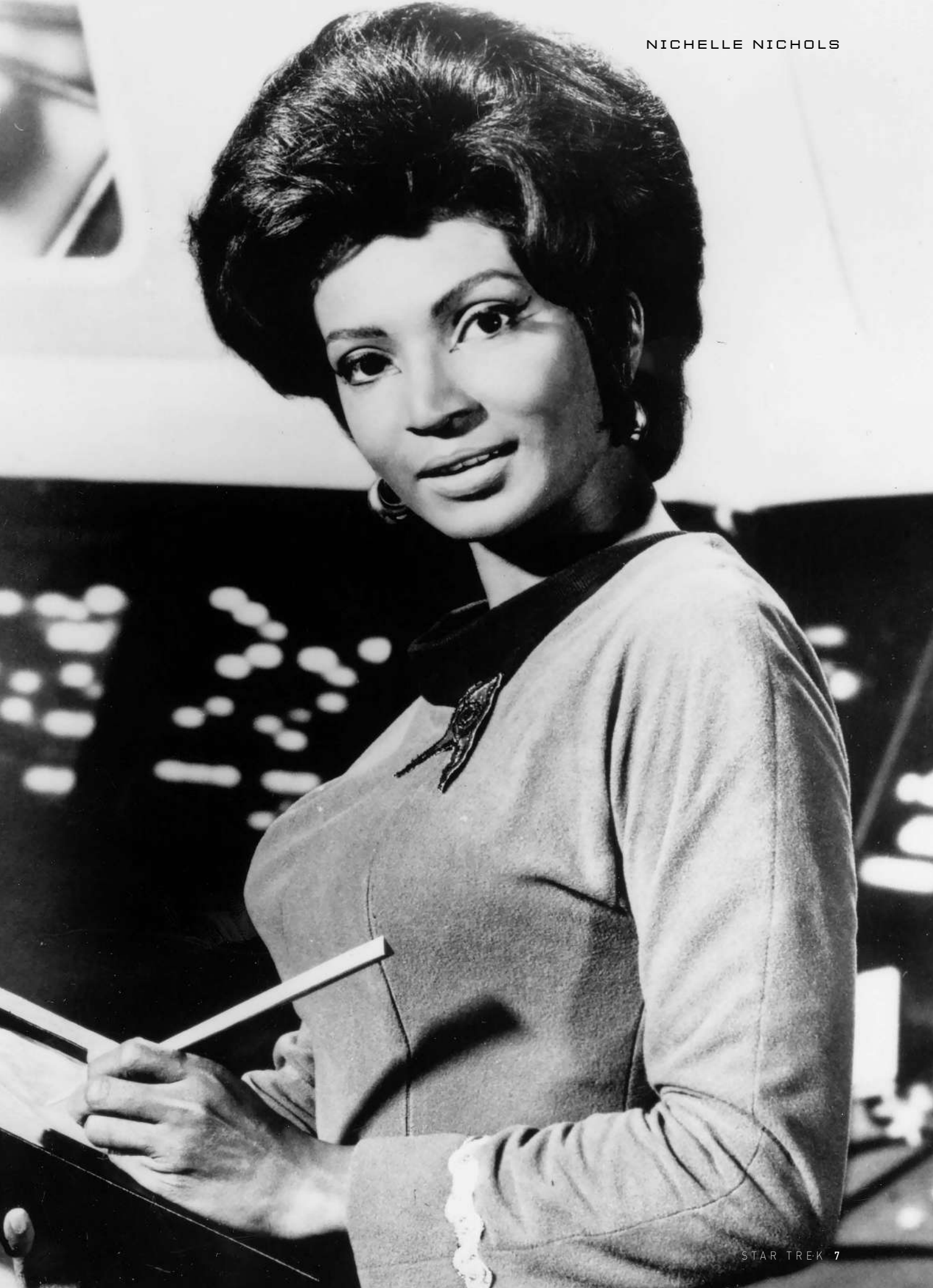
Most fans know of Nichols' trek to *Star Trek*. As a young actress, she appeared in *Porgy and Bess*, *Mr. Buddwing*, and *Made in Paris*. Then, a 1964 guest spot on the television drama *The Lieutenant* changed everything. Her performance impressed writer-producer Gene Roddenberry, and the two enjoyed a brief romance. He remembered her when he set to work on his next show, *Star Trek*. She was cast as Lt. Uhura, a name she helped pick, and settled into the communications officer's seat on the bridge. Though the character provided minimal acting challenges, Nichols imbued Uhura with honor, dignity, and professionalism. Famously, when Nichols chose to leave *Star Trek* in the hopes of finding more fulfilling roles, Dr. Martin Luther King convinced her to stay.

Nichols went on to co-star in all six original-cast features and voiced Uhura for *Star Trek: The Animated Series* and two *Star Trek* video games. She subsequently became the queen of the convention circuit, formed her association with NASA, acted in everything from *Truck Turner*, *Gargoyles*, and *Snow Dogs* to *Heroes*, *Are We There Yet?*, and *Unbelievable!!!!!*, and wrote a memoir, *Beyond Uhura*, and a novel, *Saturn's Child*. She received a star on the Hollywood Walk of Fame in 1992.

Upon word of her death, tributes rolled in. Nichols' son, Kyle Johnson, wrote, "Her light… like the ancient galaxies now being seen for the first time, will remain for us and future generations to enjoy, learn from, and draw inspiration. Hers was a life well lived and as such a model for us all." George Takei said, "While fans will miss and honor the famous actress who opened so many paths with her presence on the screen, I will also miss the dear friend who always let you know she was there to support you, to love you, and to go through this strange and wonderful life alongside you. Nichelle Nichols, you were one in a million in so many, many ways."

It seems fitting that the final word should go to Nichols herself. In an interview in 2010, she discussed her legacy. "I've had women of all stripes tell me how Uhura inspired them to reach for the stars," Nichols noted. "I've had women who've named their children after Uhura, and even after Nichelle. The incredible thing is I've had white men tell me, 'You've changed my life.' They'd say, 'I came from a racist family, until I saw you in that setting on *Star Trek*.' I said, 'Yes, that's the way life is supposed to be.' What Gene did by casting us helped change society, change the way people thought, changed the world. It's amazing. He wanted [*Star Trek*] to be a reflection of the world, and that's what happened."





Engage!

EXPLORING THE *STAR TREK* UNIVERSE

WORDS: JAY STOBIE

Set Course for Seattle!

When 2022's *Star Trek: Mission Chicago* concluded after a weekend of fun, friends, and fandom, the show's organizers had already prepared our orders for 2023: head to Seattle!

ReedPop, the world's leading producer of pop culture events and the official convention partner for the *Star Trek* franchise, revealed that *Star Trek: Mission Seattle* will lift off at the Washington State Convention Center from May 26–28, 2023. As with previous events in New York and Chicago, the next "mission" will feature interactive exhibits, exclusive merchandise, celebrity photo ops, costume exhibits, autograph sessions, gameplay, and much more. In addition to these festivities, we can be sure to expect plenty of fan content, such as incredible cosplays, powerful panels, and memorable meet-ups.

Fans who'd like to get a head start on planning for next year can beam over to *StarTrekMissions.com* to buy tickets and learn more about what is sure to be another stellar *Star Trek* event!

Secrets in Seattle

Aside from being the site of the next *Star Trek Missions* convention, Seattle has become an intriguing place in recent *Trek* productions. In *Star Trek: Discovery*'s first season, Ash Tyler mentioned that he grew up in Seattle, though Captain Lorca pointed out Tyler lived a short distance from the city. Similarly, in *Star Trek: Picard*'s series premiere, the android known as Dahj Asha believed she had been raised in Seattle due to implanted memories. A Klingon who went undercover as a Starfleet officer and an android who thought she was human both hailing from Seattle? Now that's a city we'd like to visit!

Armus in Action

Who could forget the hate-fueled alien life form who treacherously killed Tasha Yar (AKA this issue's interviewee Denise Crosby) in the *Star Trek: The Next Generation* episode "Skin of Evil"?

Well, the *Star Trek: Lower Decks* team did not, as Armus made a hilarious cameo appearance in the second season entry "The Spy Humongous." And the talented people at Super7, the toy company behind 2021's batch of six *Star Trek: The Next Generation* 3.75-inch action figures, remember the grouchy foe as well.

Super7 has included Armus in their second wave of figures based on *TNG*, which also features Beverly Crusher, Geordi La Forge, William T. Riker, Deanna Troi, and Q wearing his judge attire. These additional figures complement last year's initial group of Jean-Luc Picard, Data, Worf, Guinan, Wesley Crusher, and a Borg drone. Interestingly, Tasha Yar is one of only two main cast members without a figure… though we have a feeling Super7 will continue to add to this collection. Each action figure retails for $18.00 and can be purchased at Super7.com.

A Matter of Honors

Star Trek: Discovery's very own Wilson Cruz (Dr. Culber) was recently selected to receive the Vito Russo Award at the 33rd GLAAD Awards. Named after GLAAD's founder, and given to LGBTQ media professionals who advocate for LGBTQ acceptance, the Vito Russo Award is a prestigious honor befitting Cruz's use of his platform to speak out and help others. Meanwhile, *Star Trek* legend LeVar Burton will be awarded a Lifetime Achievement Award at the first annual Children's and Family Emmys that will take place this December in Los Angeles. While *Trek* fans primarily think of Burton's stellar work as Geordi La Forge, this award honors the actor and producer's valiant efforts to promote children's literacy through *Reading Rainbow*.

Hopping Galaxies

In a show of cross-franchise solidarity, *Star Trek: Strange New Worlds* lead Anson Mount released a statement in support of Moses Ingram, a stellar performer in *Star Wars: Obi-Wan Kenobi* who has been subjected to horrific racist attacks.

Mount described Ingram as "a singular talent and a recent addition to the [*Star Wars*] universe," before denouncing racism and stating, "We, the *Trek* Family, have her back."

Mount's words embodied the same mantle of leadership evoked by his character, Captain Christopher Pike, and echoed similar sentiments of support for Ingram that were offered by *Star Wars*' parent company Lucasfilm Ltd. and Ingram's *Kenobi* co-star Ewan McGregor. While they exist in different universes, it is clear that neither *Star Trek* nor *Star Wars* will tolerate racism.

Space, The Final Frontier

With the launch of *Strange New Worlds*, fans have been treated to Anson Mount's rendition of the iconic *Star Trek* introduction during the show's opening credits. Mount took to Twitter to offer his thoughts on the process, writing, "Perhaps the greatest honor of my career to date was getting to utter these words: 'Space, the final frontier...' I could not be more proud to be a part of the *Star Trek* team and I could not be more grateful to the *Trek* community. From the bottom of my heart, THANK YOU."

Alumni Updates

As the *Star Trek* family continues to grow, we like to take note of the projects that current and former cast members are pursuing. Alice Eve (Carol Marcus in *Star Trek: Into Darkness*) is headlining CBS's upcoming reboot of *Early Edition*, while Shazad Latif (*Star Trek: Discovery*'s Ash Tyler) will be joining Daisy Ridley in the thriller *Magpie*, which is scheduled to begin filming some time next year. Meanwhile, two *Discovery* vets are teaming up for a romantic comedy, as Patrick Kwok-Choon (Gen Rhys) and Katherine Barrell (Stella Mudd) will be starring in *Making Scents of Love*. Interestingly enough, Kwok-Choon and Barrell also both appeared in the 2015 romance *My Ex-Ex*.

Jonathan Frakes on *First Contact*

Actor and director Jonathan Frakes, who helmed the groundbreaking film *Star Trek: First Contact*, is proof that the most prolific creatives are often their own toughest critics. "I wish we had done something more interesting on the outside of the ship with the magnetic boots, the maglocks, and the shootout with the Borg," Frakes told *Star Trek Explorer*. "I watched it a few months ago, and it felt sort of underwhelming." However, every director also has their favorite moments. When asked about the movie's funniest scene, Frakes replied with a laugh, "Troi's drunk scene with [James] Cromwell, hands down."

A 40th Anniversary Funko

What better way to celebrate the 40th anniversary of *Star Trek II: The Wrath of Khan* than with a battle for the ages?

A Funko POP! modeled after Khan Noonien Singh's vengeful look emerged victorious in a first-of-its-kind Funko Exclusive Worldwide Fan Vote. The figure highlights Khan's tattered clothes, broken Starfleet pendant, black glove, and angry glare that all resulted from the harsh reality of living on the desolate world known as Ceti Alpha V.

The *Star Trek II: The Wrath of Khan* Funko POP! Exclusive – 40th Anniversary Limited Edition Figure depicts Khan in signature POP! style, stands approximately 3 3/4-inches tall, is made of vinyl, and retails for $16.95. Expected to ship in February 2023, this limited collectible comes with a Funko display box and a custom *Star Trek* Shop 40th Anniversary Exclusive sticker of authenticity. The Khan POP! is available to pre-order now, but *only* at *Shop.StarTrek.com*.

Fun With Phasers

Factory Entertainment returns with new entries in its Scaled Prop Replica line, this time focusing on a pair of classic Starfleet phaser rifle designs.

First wielded in *Star Trek*'s second pilot, "Where No Man Has Gone Before," the original series Phaser Rifle Scaled Prop Replica boasts a mid-20th Century sci-fi interpretation of what a futuristic 23rd Century might look like. Crafted from solid metal, the 6.5-inch phaser replica retails for $59.99.

Fast forwarding to the 24th Century, the *Star Trek: The Next Generation* Type-3 Phaser Rifle Scaled Prop Replica brings to life the sleek contours of the heavy-duty device that was used on both *TNG* and *Deep Space Nine*. Measuring in at 7 inches and priced at $59.99, the detailed replica looks poised to help you safeguard the Federation flagship or defend the *U.S.S. Defiant* from a Jem'Hadar attack. The original series Phaser Rifle and *TNG* Type-3 Phaser Rifle each come equipped with a display stand and can be ordered now at FactoryEnt.com.

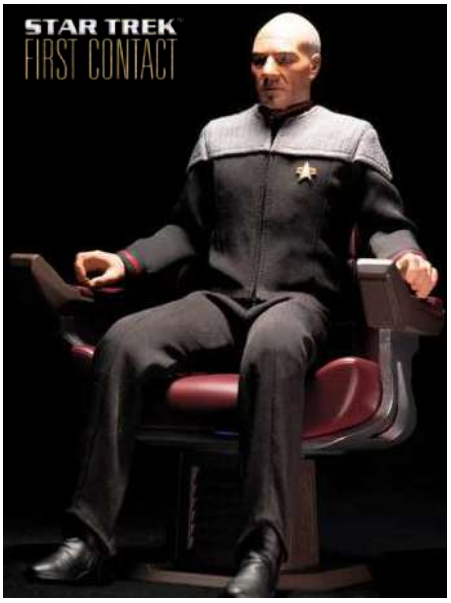
The Center Seat

When Captain Jean-Luc Picard took command of the fleet to defeat the Borg at the Battle of Sector 001, he did so in the comfort of the *U.S.S. Enterprise*-E's captain's chair.

EXO-6, which has already released a 1:6-scale figure of Picard wearing his *Star Trek: First Contact* uniform, continues to round out its incredibly detailed line of products with the *First Contact Enterprise*-E Captain's Chair 1:6 Scale Prop Replica.

Equipped with a light-up base and sounds from the film, the bridge command chair also features the legendary Okudagrams and Tom Mahoney's LCARS button designs. The seat pairs perfectly with EXO-6's Picard figure and the recently announced 1:6 Scale Backdrop Display of the *Enterprise*-E's bridge. Expected to ship in October 2022, more information can be found at EXO-6.com.

When speaking about that heroic clash with the Borg, one cannot forget to mention that tough little ship, the *U.S.S. Defiant*, which was nearly lost in the battle. While Worf commanded the vessel in the film, the starship was stationed under Captain Benjamin Sisko at Deep Space 9… and EXO-6 also happens to have a 1:6 scale figure of Sisko scheduled for release in the second half of 2022.



Let's Trek Together

For the second consecutive year, *Star Trek* icons Kitty Swink, Armin Shimerman, and Jonathan Frakes launched "*Trek* Against Pancreatic Cancer," a campaign to benefit the Pancreatic Cancer Action Network (PanCAN).

Unfortunately, pancreatic cancer has impacted all of their lives: Swink (*Star Trek: Deep Space Nine*'s Rozahn and Luaran) is a pancreatic cancer survivor; Shimerman (*DS9*'s Quark) offered strength and support to Swink, his wife, during her ordeal, and Frakes (*Star Trek: The Next Generation*'s Riker) lost his brother to the disease.

Founded with a mission of advancing scientific research and advocating for pancreatic cancer patients, PanCAN runs an annual PurpleStride event where various teams can fundraise for the organization. In 2022, the trio of Swink, Shimerman, and Frakes, as well as their numerous supporters, raised nearly $70,000 to benefit the organization. *Trek*'s spirit of altruism is clearly thriving among its cast, crew, and fans.

Trekking Home

With *Star Trek: Discovery*'s pursuit of Species 10-C complete, *Star Trek: Picard*'s sensational sophomore season in the books, and *Star Trek: Strange New Worlds'* debut season having soared to new heights, we can now set our sights on new episodes of *Star Trek: Lower Decks* and *Star Trek: Prodigy*.

On top of that, as announced at this summer's San Diego Comic-Con, we can also look forward to a major crossover between *Lower Decks* and *Strange New Worlds* during the latter's second season! However, there are some excellent souvenirs to bring home in the meantime. Lakeshore Records has released composer Jeff Russo's soundtrack for Season 2 of *Picard* to digital streaming outlets worldwide. In addition to the score, the record boasts Alison Pill's fantastic cover of Pat Benatar's "Shadows of the Night" from the episode "Two of One." Fans can also grab Blu-ray and DVD copies of *Lower Decks* Season 2, which includes special features, easter eggs, animatics, and audio commentaries, to add to their personal collections.

Noor and Brook on *BioTrekkie with the Admiral*

Star Trek science advisor Dr. Mohamed Noor and actor Jayne Brook – *Star Trek: Discovery*'s Admiral Katrina Cornwell – spoke to *Star Trek Explorer* about *BioTrekkie with the Admiral*, the YouTube series where they discuss the real biology underlying what is shown in *Disco*, along with various elements of the production.

Of course, Noor and Brook also have another important goal with the series: to have fun! The two devised the concept toward the beginning of the pandemic, with their first episodes being posted in January 2021. "Jayne has an amazing ability to take my sometimes technical descriptions of a genetics or evolutionary concept and to present it back to me as a simple, clear, relatable analogy," explained Dr. Noor.

"Meeting Mohamed has been one of the blessings of being part of the *Star Trek* family," said Brook. "Having a pal to watch the *Discovery* seasons with that Admiral Cornwell was not a part of, and breaking down these episodes, talking about biology, and after that, about production is, like we've both said, just plain fun."

In Memoriam

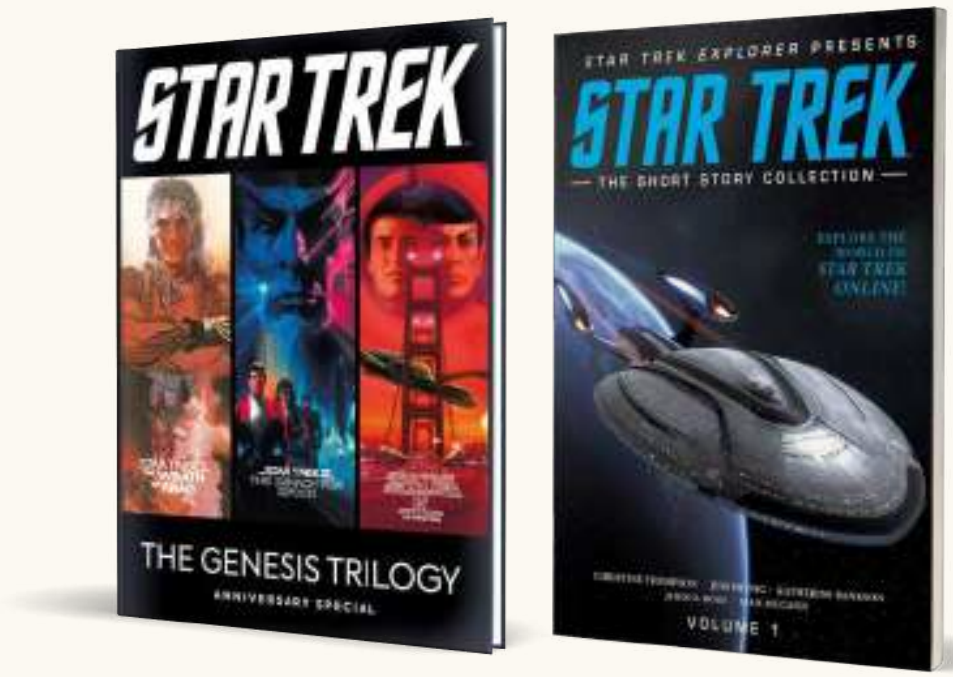
Star Trek Explorer is sad to report that four *Star Trek* family members passed away recently. Model maker Greg Jein's detailed work appeared in a myriad of *Trek* productions ranging from *Star Trek: The Next Generation* to *Star Trek VI: The Undiscovered Country*. Actor Mary Mara guest starred as a Sphere Builder in multiple episodes of *Star Trek: Enterprise*'s third season. Food stylist Dorothy Duder prepared the meals seen on-screen throughout *Star Trek: Enterprise*'s four seasons. And David Warner memorably guest-starred as St. John Talbot in *Star Trek V: The Final Frontier*, Klingon Chancellor Gorkon in *Star Trek VI: The Undiscovered Country*, and Gul Madred in *TNG*'s "Chain of Command." *Explorer* extends its deepest condolences to the families, friends, and loved ones of Jein, Mara, Duder, and Warner.

The Enemy Within

Some of Starfleet's greatest foes will soon be returning... but this time it will be in lovable plush form!

Kidrobot's Locutus of Borg (Picard) 8-inch Phunny Plush ($16.99) and the Borg Cube 13-inch Light-Up Interactive Plush ($39.99) showcase the Collective's softer side. Additionally, the Cube features LED lights that glow a signature Borg green, as well as a hidden compartment inside. Just as Agnes Jurati gave the Borg a friendlier face in *Star Trek: Picard*'s second season finale, these plush items will ensure that peace between the Federation and the Collective is possible.

Turning to the animated adventures of *Star Trek: Lower Decks*, Kidrobot has brought Badgey back to life! The holo-generated anthropomorphic Starfleet badge proved to be a helpful tool – at least until it began to cause havoc aboard the *U.S.S. Cerritos*. As such, the Badgey 13-inch Bendable Plush comes in two styles: a joyful Good version ($26.99) and a nefarious Evil version ($26.99). Expected to be released in the third quarter of 2022, each of these items can be ordered at Kidrobot.com.



Join the Collective

Titan Magazines has produced another pair of essential items for any collection. The *Genesis Trilogy Anniversary Special* assembles a wealth of features, interviews, and images that revolve around the informal film trilogy that consists of *The Wrath of Khan*, *The Search for Spock*, and *The Voyage Home*. Fiction is also represented in the *Star Trek: The Short Story Collection*, which brings together 19 illustrated stories tying into *Star Trek Online* taken from *Star Trek Explorer*'s predecessor *Star Trek Magazine*. Both hardcover publications can be ordered at Titan-Comics.com

Comic Timing

Need something to read to fill up the "buffer time" you've built into your busy schedule? Look no further than IDW's new three-issue comic book miniseries based on *Star Trek: Lower Decks*!

Written by Ryan North and including art by Chris Fenoglio, each issue retails for $3.99 and features new adventures with the *U.S.S. Cerritos* and one of the finest animated crews in the fleet.

For those who like to fit in some *extra* buffer time, IDW has you covered with another release. The company celebrates their 400th issue of *Star Trek* comics with a one-shot composed of a collection of minis from a variety of authors and artists, including a story written by *Star Trek: The Next Generation* star and *The Ready Room* host Wil Wheaton. The first issue of the *Lower Decks* mini-series and the 400th issue special can both be found at your local comic retailers from September.

Qo'noS Kids

With *Star Trek: Prodigy* helping to introduce younger audiences to the *Star Trek* universe, now might be the perfect time to secure *Star Trek: Baby's First Klingon Words* for your little warrior. Published by Insight Kids and illustrated by Ilaria Vescovo, the book utilizes both English and Klingon to provide an array of first words that would be familiar to readers from the Federation *and* the Klingon Empire. Listed for a price of $12.99, you can place your honorable order at SimonAndSchuster.com.

PIKE PERFORMER

Who could have predicted, when Anson Mount made his debut as Captain Christopher Pike in *Star Trek: Discovery* Season 2 back in 2019, that three years later he'd be starring in a rapturously-received *Star Trek* show of his own? The fans, that's who. The clamor for a series starring Pike, Spock (Ethan Peck), and Number One (Rebecca Romijn) began almost as soon as the *Enterprise* crew appeared in *Discovery*, changing the course of Mount's life in ways he himself couldn't have guessed at, as he reveals in this exclusive interview.

WORDS: IAN SPELLING

Captain Christopher Pike knows the dark, anguished future that awaits him, but Anson Mount, never saw his own, far brighter future coming.

The actor had recently finished a five-season run of his acclaimed series *Hell on Wheels*, a western in which he starred with Colm Meaney, formerly of *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine* (on which shows he played Chief O'Brien). Then along came the opportunity to join the cast of *Star Trek: Discovery* for the show's second season. Mount seized the moment, building upon the iterations of Pike previously portrayed by Jeffrey Hunter in the first *Star Trek* pilot, "The Cage," Sean Kenney in the original series episodes "The Menagerie, Part I and II," and Bruce Greenwood in *Star Trek (2009)* and *Star Trek Into Darkness*, to present audiences with a Pike who's courageous, likable, responsible, funny at times, a strong leader, deeply caring… and blessed with the best hair in the galaxy.

Mount played Pike in 14 episodes of *Discovery*, starting with "Brother," which was shot in mid-2018 and aired in early 2019. He reprised the character in the *Star Trek: Short Treks* episodes "Q&A," "The Trouble with Edward," and "Ask Not." Fans took immediately to Mount as Pike, as well as Ethan Peck as Spock and Rebecca Romijn as Number One, and did so to such a degree that Paramount+ greenlit *Star Trek: Strange New Worlds* specifically as a vehicle for them. Season 1 of the show – which features Captain Pike, Spock, and Number One, along with Dr. M'Benga (Babs Olusanmokun), La'an Noonien-Singh (Christina Chong), Uhura (Celia Rose Gooding), Nurse Chapel (Jess Bush), Erica Ortegas (Melissa Navia), and Hemmer (Bruce Horak) on their five-year mission aboard the *U.S.S. Enterprise* – debuted to rapturous reviews upon premiering on May 5, 2022.

With Mount and company having already wrapped production on Season 2 of *Strange New Worlds*, *Star Trek Explorer* took the opportunity to speak with Mount about his *Star Trek* experiences to date, among them acting opposite himself in the first-season finale, co-hosting his podcast, *The Well*, and welcoming into the world his first child, Clover, who was born to Mount and his wife, Darah Trang, on December 4, 2021.

***Star Trek Explorer*: Let's start with *Discovery* and *Short Treks* before we dive into *Strange New Worlds*. What worked best for you about Pike's reinvention and introduction in *Discovery* and *Short Treks*?**
Anson Mount: That they decided to make a fresh version of Pike who is in a different era of his life than we saw with Jeffrey Hunter. This is a more assured and mature Pike who also is not perfect. I've often said that I am not as interested in my characters' strengths as I am in their weaknesses. We got to see some of that in *Discovery*. I thought it was an incredibly human character.

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***Star Trek* fans loved Pike, Spock, and Number One so much on *Discovery* and *Short Treks* that they practically demanded that Paramount+ and Secret Hideout – *Star Trek* Executive Producer Alex Kurtzman's production company – build a show around you, Ethan Peck, and Rebecca Romijn. What was that like, to strike such a chord with the fans that the powers-that-be felt compelled to create *Strange New Worlds*?**
It felt tremendously flattering. I've never had a response to anything I've done like that, and it literally changed my life. It set me off on a new course. It gave me a job at a time that's very tough for actors right now. It gave me the means and the courage to start a family. It literally changed my life.

01 Anson Mount as Captain Christopher Pike in "All Those Who Wander," Season 1's ninth episode.

02 Pike with Captain Lucero (Rosa Salazar) in the 2019 *Star Trek: Short Treks* episode "The Trouble with Edward."

03 With Number One (Rebecca Romijn) in Episode 3, "Ghosts of Illyria."

Congratulations, by the way, on the baby.
Thank you! I appreciate that.

What excites you most about the opportunity to explore Pike and the final frontier even further in *Strange New Worlds*?
Funnily enough, it has less to do with character than it has to do with the engine of the show itself. When I was a kid and I watched the original series in syndication, my excitement every Sunday at six o'clock was in turning that knob to Channel 13, to find out where I would find the *Enterprise*. The structure of our show, the way that we're doing it – it's called *Strange New Worlds* for a reason. The sense of fun exploration is at the core of the show. That was our goal. That was our agenda, and I believe it's the show we've delivered.

You're working again with Ethan Peck and Rebecca Romijn, but also with a group of newer, young actors. How are you enjoying working with the ensemble, and how often do you find yourself in Captain Pike mode, being the veteran actor and the father figure on set, since you are number one on the call sheet?
There was a moment during the filming of the first season when we were doing a bridge scene, so we were all there. I can't remember who it was, maybe it was me – I don't know – but somebody looked around and went, "Wow, everybody here is an adult and a professional." That's something that you learn not to assume is going to be the case.

"I'VE NEVER HAD A RESPONSE TO ANYTHING I'VE DONE LIKE THAT, AND IT LITERALLY CHANGED MY LIFE."

With that said, it is not necessary for me to swing my weight as a number one so much on this set. Everybody is very clear on their responsibility and on their character. We're all a group of equals. You've seen it: it's a very strong, real, ensemble show. I don't believe anybody in the cast is the lead of this show. The lead of the show is the *Enterprise*.

Looking back at Season 1 of *Strange New Worlds*, what resonated most for you in terms of Pike's personal arc and the early days of the crew's five-year journey?
One of the things that I felt like the writers got right is choosing to take this situation that Pike found himself in – which is knowing his future demise – and not trying to deal with it very quickly and move on, but also not trying to avoid it. They really tackled it and used it as an opportunity for an arc. I love how they did that, particularly the brilliant idea to – more or less – recreate an episode of the original series with Episode 10. I've never gotten to riff on another show like that. It was so much fun.

Take us through that: basically redoing the original series installment "Balance of Terror" as an episode of *Strange New Worlds*.
The gist is that I get visited by my future self, [and] Number One essentially helps convince me that I can change the future. I have a scene with myself – an older Pike – and he says, "You think you can change things, and maybe you can, but I am going to show you what's going to happen if you try to." Then he gives him a time crystal and… boom! He ends up in a version of his future where, because of what he's tried to do, because of trying to change the future, it screws everything up.

It's a big alternate timeline episode. It's basically the same episode [as "Balance of Terror"], except that Pike has survived to remain in the captain's chair where Kirk should be. Kirk is on the *U.S.S. Farragut*. What we did is, we went into those bridge scenes trying to copy the blocking from "Balance of Terror" as exactly as we could.

Also, our director of photography tried to do a real film noir look on the episode. We tried to mimic that as best we could as well. I've never gotten to do something like that before. That was so much fun, especially as a *Star Trek* fan who had watched that episode

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as a kid and would play *Star Trek* as my make-believe game. It was amazing.

What was it like to act with yourself? That's another one I've never tried to do before. That was interesting. Obviously, you have to treat it like two different scenes and two different characters. There's a lot to it that's technical. I had to work with a body double, and I had to teach him my take on both performances so that he would not just be able to do it, but so that he would understand the impetus behind each decision.

If the 2022 version of you could whisper advice to the younger

04/05 Pike with Spock (Ethan Peck) in opener "Strange New Worlds"...

06 ...and with James T. Kirk (Paul Wesley) in finale "A Quality of Mercy."

"IT'S CALLED *STRANGE NEW WORLDS* FOR A REASON. THE SENSE OF FUN EXPLORATION IS AT THE CORE OF THE SHOW."

Anson Mount – back when you landed your first couple of jobs on *Sex in the City* and *Ally McBeal* – what would you say to him? And do you think the younger you would listen?
I would say… it's not an exciting answer, because this is what most people say, but it's true: "Stop worrying so much. There's nothing to worry about. The things that are the reasons you're acting right now are not going to be the reasons you're acting 20 years from now."

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In addition to starring in *Strange New Worlds*, you co-created, co-produce, and co-host a podcast called *The Well*. What do you enjoy about hosting a podcast that you don't get from acting? Also, how special was it to have your worlds collide when you welcomed Kenneth Mitchell from *Discovery*, who is facing a tough battle with ALS, onto the show?
First of all, *The Well* is something that my best friend Branan (Edgens) and I get to do. It's a creative endeavor that we have complete control over. There's nobody else that we have to answer to. There's nobody else we have to please. Because of the subject matter of the show, it forces us to do things, go places, and ask questions that we normally wouldn't. It's not just a podcast for us. It's an exercise in exploration for him and for me. It's amazing who you can get to return your call. It really is, especially once you get on *Star Trek*. You'll be amazed by how many *Star Trek* fans are out there and how many doors that opens for you.

Ken and I worked on *Discovery* together. I knew Ken, and I wanted to interview him. I was just grateful that Ken was that open and brave to be able to go into an interview in that situation and be as open and honest as he was about things. It certainly meant a lot to us, but it also meant a lot to our listenership, to the people that we're getting feedback from, not just *Star Trek* fans, but everybody. Ken delivered an important message. This life is a tremendous gift and we need these reminders that we cannot take it for granted because it can get taken away from us at any time, and we have to appreciate it.

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STRANGE NEW SHOW-RUNNER

For Henry Alonso Myers, producing and co-showrunning *Star Trek: Strange New Worlds* is the culmination of a lifelong love of *Star Trek* – which makes him the perfect person to help guide a show that has one eye on *Trek*'s past and the other on the franchise's future. With Season 1 of *Strange New Worlds* in the rear-view mirror, Myers casts an eye over the triumphs, challenges, and surprises of that inaugural season, and hints at what's in store for Season 2.

WORDS: IAN SPELLING

"I grew up watching *Star Trek* in reruns, in central New York," Henry Alonso Myers says. "We would get Channel 11 out of New York City. As a little kid, I just loved space shows. I wanted to watch space shows, so I watched them on our old black-and-white TV. I have these distinct memories of watching 'The Doomsday Machine' and being super-terrified by it. Something about this giant cone in space really freaked me out, but it was a space show and I thought it was awesome. That was probably my first experience with *Trek*.

"Also, I saw all the movies," Myers continues. "McDonald's did a tie-in with *Star Trek: The Motion Picture* when it came out. I remember getting my special McDonald's *Star Trek* meal, going to see it in the theater, and being like, 'Oh, this is an adult film, and it's so cool.' Oh my God, it freaks me out when those guys melt on the transporter pad. I probably have a weird love of that film because it falls into that *2001*/*The Black Hole* category, that weird, strange mystery-in-space kind of thing. I liked all things sci-fi.

"Then *Wrath of Khan* came out. I have this distinct memory of being in line to see it at the local theater and having someone come out and clearly go to the person next to him, 'Oh my God! I can't believe Kirk dies!' I was like, 'How did they ruin it for me?!' The whole time watching the movie I was thinking, 'Kirk's gonna die! When's he gonna die?' Then… Spock dies. I learned, after seeing the movie, that they were messing with me.

"And I watched *Next Gen*," Myers adds. "I would say that the

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formative ones in terms of the way I think about television were *Next Gen* and *Deep Space Nine*, which came on in my teens and 20s."

Today, Myers is a television writer and producer with more than 20 years of experience under his belt. He counts among his credits *The Chronicle*, *Charmed*, *Ugly Betty*, *Chuck*, *The Carrie Diaries*, *Covert Affairs*, *The Magicians*, and *Star Trek: Strange New Worlds*. He is, in fact, the Executive Producer and co-showrunner of *Strange New Worlds*, and thus living out a dream of helping steer the ship for the shiniest new space show in the galaxy.

In this exclusive interview, Myers enthusiastically looks back at Season 1 of *Strange New Worlds*, hints at things to come in Season 2, and addresses the challenges of creating a contemporary show – with modern-day social elements and current, cutting-edge visual effects – based on material and elements introduced in the 1960s.

01 Christina Chong as La'an Noonien-Singh in Episode 9, "All Those Who Wander."

02 Noonien-Singh and Erica Ortegas (Melissa Navia) in Episode 4, "Memento Mori."

03 Christopher Pike (Anson Mount) and Christine Chapel (Jess Bush) cook up a storm in the Henry Alonso Myers-co-written "Children of the Comet."

***Star Trek Explorer*: *Star Trek: Discovery* and *Star Trek: Picard* have season-long arcs while *Strange New Worlds* spins one-off episodes – one can be a comedy, or an Una episode, and so on. How liberating is that?**

Henry Alonso Myers: Oh, it's fantastic, because each episode can be a break or a shift from the other ones that come before. It also allows us to iris in on different characters, focus on their strengths and foibles, and try different things for them. That's fun. It allows us to zero in on the thing that the original show, *TNG*, and [much of] *DS9* were good at, which was to tell these one-off, thoughtful science-fiction stories that deal with social or human issues. At the end of the day, that's ultimately what we're trying to do: tell thoughtful stories that use sci-fi as a storytelling vehicle.

What was your goal for the first season and, if you can be at all objective, how close do you feel you came to achieving it?

My goal was to just get through the season. Honestly, Akiva [Goldsman, Executive Producer, co-showrunner, and *Strange New Worlds*' co-creator] and I had this same goal, which was to do a *Star Trek* show that we liked as fans. We're both big *Star Trek* fans. I thought that I was a medium *Star Trek* fan and then I got into conversations with people. I'd say, "No, that's a *Romulan* disruptor." Then I had this realization, "Oh wait, maybe I'm a little bit more deep into this than I thought." We wanted to make a show that we enjoyed as fans, and I think on that level we succeeded. I hope people had that same reaction.

What was the biggest surprise for you as Season 1 evolved? What storyline started clicking and had you deciding, "Let's go further"?
The strength of our cast. I wouldn't say that was a surprise, but it was a delightful realization, just how good they were. There was a powerful La'an [Christina Chong] story that we told about dealing with trauma. There was an encounter with the Gorn in the first half and a very memorable encounter with the Gorn in the second half of the season.

"WE WANTED TO MAKE A SHOW THAT WE ENJOYED AS FANS, AND I THINK ON THAT LEVEL WE SUCCEEDED."

What were the other big surprises?
How much we could push the edges of *Star Trek*.

"The other thing that was a pleasant surprise was discovering how funny our cast can be. It was important for me to bring humor into this. I've worked on a lot of shows that have humor in them. The original show has humor. Anson [Mount – Pike] is an unbelievably talented comic actor, as is Ethan [Peck – Spock]. Everyone is good at that, so it was easier to pepper into the show than I expected. Part of the fun of this was to try different tones, and show that you could do that with *Star Trek*.

You basically recreated "Balance of Terror" for the season finale, "Quality of Mercy." Take us through why and how you did so.
I love that episode. We called it internally "The Ghost of Pikemas Future." The goal was... a unique way to do a finale that would put our cast in the situations of a TOS episode; recreate them, but with Pike and our new people in those positions. It didn't

change where it goes because of that. That was one of those episodes that was a *Star Trek* fan's delight. There's a whole sequence from "Balance of Terror" that we recreated shot by shot, which you didn't have to know to enjoy the episode. But for fans who knew it, they're like, "Oh my God!" We went so far.

That episode was shot by Magdalena Górka. We had two DPs, Glen Keenan and Magdalena. She recreated this amazing splash eye light that they did on TOS. The bridge had the same feel. We got to introduce Romulans, go to their ship and see that side. The fun of that was, we were quite literally doing what the central message of the show is. If [Gene] Roddenberry was doing this today, what would it be? That's how we approached it, and with big effects, the types of characters you'd see today, characters who are recognizable to a modern audience, a modern approach to character, and a modern approach to visual effects, costumes, and everything. We got to do it.

Where does that leave the characters and the ship heading into Season 2?

We wrapped up Pike's arc [in the finale]. He deals with how he should face his fate and comes to this very clear place where he realizes that he has to accept it for the fate of the universe. Right after that, he discovers that Una is arrested by his companion, Captain Batel, for being an Illyrian. She's arrested under the Federation's anti-genetic modification laws. It's very clear that Pike is going to have to move heaven and earth to try to come to her defense. That's a big thing that we're setting up.

04 Babs Olusanmokun as Joseph M'Benga in "All Those Who Wander."

05 Henry Alonso Myers.

06 Adrian Holmes as Robert April in "Strange New Worlds"...

07 ...and Robert April as seen in the *Star Trek: The Animated Series* episode "The Counter-Clock Incident."

08 Paul Wesley as James T. Kirk in "A Quality of Mercy."

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Star Trek fans can be totally embracing and also tough to please. How do you walk that line when it comes to such things as, "This character wasn't on the ship in the original series," or, "The _Enterprise_ should look like the old-school _Enterprise_; why is it so high-tech?" or, "This character was white"?

I guess that's where this falls under the rubric of, "Look, *Star Trek* is a collective dream." It's a big thing that exists for lots of people. Everyone has their own relationship to it. I have my own relationship to it. I was influenced by the ones that I saw. Other people were influenced by the ones that they saw. They're always going to bring that to it, and I would never take that away from them.

I also think that, with the [Captain Robert] April thing, who's to say that if Roddenberry were making the show today, he wouldn't have cast April [played in the show by Adrian Holmes] the way that we did? That's just how we see it. That's a modern way to approach it. No one complains about Sam Jackson being Nick Fury. I'll just say there's no reason we can't try a different take on this or that character. We do that with some people with regularity throughout the series, but we are true to who the characters are. We're not trying to change the interpretation; we're trying to deepen the interpretation.

Robert April was in *The Animated Series*, and some beta canon stuff. For a lot of these people, we had to reinvent them for now. "Who is the guy who was the mentor to Pike? Who was the guy who was the captain of the *Enterprise* before Pike? How can we make that person interesting, that tells us something about the world that we're in?" Again, this takes nothing away from all of the past versions of these characters. Not our intention at all. What we want to do is explore them in this show, in this way, and sometimes that just means they'll look a little different. That's part of the fun of modernizing a show like this. This isn't the 1960s. We're hoping for a show for today.

"WHAT WERE THE OTHER BIG SURPRISES? HOW MUCH WE COULD PUSH THE EDGES OF *STAR TREK*."

In Episode 9 ["All Those Who Wander"], La'an leaves the ship. There's a young girl, Oriana, that she rescues from the Gorn, and she leaves the ship. She recognizes a kindred spirit in her and leaves the ship to help bring Oriana back to her parents. We're going to have to find out how La'an comes back into everything, because she's an essential character.

At the very end, in the last episode, we meet James T. Kirk... of seven years from now, who is the captain of the *Farragut*. They have this very historic interaction. While we don't specifically say that this will lead somewhere, it teased the idea that this is a person who exists in our universe. Pike is interested and curious about who this young officer will be. We leave seeing him looking up Kirk's file on the screen, and wondering about this young man who seems brash and yet so at home on the bridge of the *Enterprise*.

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A YAR
IN THE LIFE

What better way to begin our celebration of *Star Trek: The Next Generation*'s 35th anniversary than to catch up with an actress who was there at the start: Denise Crosby, who played Tasha Yar in Season 1 (after originally reading for the role of Counselor Deanna Troi prior to the filming of series pilot "Encounter at Farpoint"), and later returned as Yar and the Romulan Sela. Thirty-five years on, Crosby looks back on the early days of *TNG*.

WORDS: IAN SPELLING

Denise Crosby was there from the very beginning of *Star Trek: The Next Generation*, co-starring as *U.S.S. Enterprise*-D security chief Lieutenant Tasha Yar, and even though Crosby departed at the end of the first season, she remains an integral part of the *Star Trek* mosaic. She triumphantly returned as Yar in arguably the best *TNG* episode, "Yesterday's Enterprise," then played Romulan Commander Sela in "Redemption I" and "II" and "Unification II," voiced Yar for "The Mind's Eye," and was back in the flesh as Yar for the acclaimed finale, "All Good Things..." Fans also heard Crosby as Admiral Sela in the computer game *Star Trek: Armada*, released in 2000, and as Yar and Sela in separate 2013 episodes of *Star Trek Online*. And, of course, Crosby created, produced, and served as the host/interviewer for the stellar documentaries, *Trekkies* (1997) and *Trekkies 2* (2004).

The actress remains as busy as ever. She recurred as a hiss-worthy lawyer on *Suits* in 2019, and guest-starred as the US Secretary of the Navy in an episode of *NCIS* in 2022. In addition, in the spring of this year, Shout! Factory released an upgraded 4K Blu-ray edition of *Trekkies*, which includes a new featurette, "A Trek Back," in which Crosby and director Roger Nygard recount making their documentary; and when *Star Trek Explorer* caught up with Crosby in the summer, she had just finished recording an audition for a potential project. Over the course of our chat, the always-talkative and forthright Crosby discussed the 35th anniversary of *TNG*, the 25th anniversary of *Trekkies*, and her amazement at the many ways in which her *Star Trek* journey continues.

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"THE CHARACTER WAS BELOVED AND RESONATED WITH PEOPLE, ESPECIALLY YOUNG GIRLS. TASHA STRUCK A NERVE."

***Star Trek Explorer*: What is more insane to you: that it's been 25 years since *Trekkies* debuted, or 35 years since *TNG* premiered?**
Denise Crosby: Wow. In a way, *Trekkies* is actually a little more stunning to me. That makes it seem like time went by quickly. With *The Next Generation*, it's always around. It feels like it's just one long through-line of time, whereas *Trekkies* was a profound experience for me because it was completely of my own imagination. It's incredible... 25 years. It went by like that.

When you think back to making *Trekkies* with Roger Nygard, to you interviewing the fans and actors, what are the first memories that spring back to mind?
The memories are fantastic. We had so much fun. It was joyful, fun, and creative. We were making it up as we went, and we had no real blueprint for any of it. The very first convention we shot at was here in LA, and it was for the Motion Picture & Television Fund that Bill Campbell [who played both Trelane and Koloth] put on every year. Bill held his charity convention at the Airport Hilton and always invited me. When Roger and I hatched the idea for *Trekkies*, that convention was coming up quickly. Our idea was to go with a camera and a mic, and see what we see. We could get in because I was invited. The idea was that we'd just go and grab some stuff over the weekend, come back, have a look at it, and if we saw anything that made sense, that we could use to construct a narrative, we'd keep going.

You tapped into the heart of the fans, but it was also very funny, and it was funny without insulting those fans. How tricky a line was that to walk?
That was our main concern, because our intention was never to make fun; our intention was to make a fun film. When you're making a film, you want outstanding characters, otherwise you'll fall asleep out of boredom. The foundation was always to be careful to not judge, insult, or poke a finger, but to let the fans reveal themselves. It's now their turn to express themselves in a way that the media has failed to allow. It was easy.

Part of the reason why I wanted to make the movie was I knew there was a lot more to this than what was being revealed on the eleven o'clock news when a *Star Trek* convention was in town. Newscasters and journalists would say, "Hey, Roger. You got your Spock ears? You better put them on because there's a *Trek* convention in town." I thought, "OK, that's funny," but I knew of the humanitarian stuff that was going on, the friendships that were forming, and the availability for fans to be who they wanted to be: a fellowship, a family, and community.

Watching *Trekkies* now, many of the actors you spoke to are no longer with us. Who were you most thrilled to talk to?

01 Denise Crosby as Tasha Yar in "Angel One."

02 Tasha with Data (Brent Spiner) in "The Arsenal of Freedom."

03 Yar versus Yareena (Karole Selmon) in "Code of Honor."

04 Crosby as Sela in "Redemption."

By chance, at Bill Campbell's convention that weekend, almost the entire original cast was there. The only ones that weren't, that I had to go outside for, were Bill Shatner [Kirk] and Leonard Nimoy [Spock]. This material is so precious now because DeForest [Kelley – Bones] was the first to go and Jimmy [Doohan – Scotty] soon after. Nichelle [Nichols – Uhura] is struggling right now. [*Nichelle Nichols sadly passed away not long after this interview.*]

It was incredible. Leonard was so gracious. He invited us to his offices in Beverly Hills and gave us hours. He opened his soul to us. Shatner was a little bit harder to track down. He only allowed us to film him while he was talking to his fan club on stage. To have all of those guys in the documentary… It was maybe one of the last times you were going to see that.

Let's switch to *TNG*. Patrick Stewart said he thought the show would be one season and done. Going into it, what were your thoughts on the prospects for the show?

It was a little mixed, because I knew they were doing something for the first time. It wasn't a show that was going to go into syndication, it was made for syndication. That took some of the pressure off, in terms of whether this was going to succeed or not. I never got a sense that maybe they were going to pull the plug. It wasn't costing them that much to do this show, and their investment wasn't huge, comparatively. My main concern was the writing, as in, were they going to find writers that could manage this? They seemed to be struggling in that department. I wasn't convinced that this was going to hold up, that the writing was going to be there.

There was, apparently, a lot of chaos behind the scenes in the early days of *TNG*, especially in the writers' room. How much of that carried over to the actors on set?

They tried to shield us from what was going on in the writers' room and the producers' offices, but we were aware that they were going through chaos with finding writers and about who was actually running the ship – I mean the show, not the spaceship. They wanted to keep us kind of in the dark as much as they could to protect us.

We know the reality of how things ended up with Yar, but going into Season 1, what were your hopes and dreams for the character? Was she there on paper?

The scene I used to audition was great, and I thought that was where this was going to go. Tasha was a complex character, full of insecurities and self-doubts. To play against that, with such a forceful position on the ship, I thought was ripe for

05 The end of the road for Tasha Yar in "Skin of Evil"... at least for a while.

conflict and excitement. As an actor, that's what you're looking for. As the episodes went on, I felt like I was this token female on the bridge and that there was no payoff for her. I thought, "Why are you going to make a female security officer if she's not instrumental to developing what these people are doing here?"

You asked to leave and Gene Roddenberry granted your request. I know you haven't regretted doing so, and that you got to do more interesting work – as Tasha and Sela – after you left as a series regular. But, if you had it to do again, would you want Tasha to die, or not?
That's an interesting question. The intention that Gene had was for her death to be shocking, and he had never done it before. He was looking to jolt the show by doing so. It would've been interesting if I would have stayed alive and been transferred. Or maybe to have been captain of my own ship or something. Those sorts of things come into play. That would have been interesting. Maybe have more episodes like that. Although "Yesterday's Enterprise" is such a good episode, and that might not have happened if Tasha was alive. So, I don't know. It's a good question, but I'm not sure.

Honestly, you could have been an afterthought in the world of *Star Trek* after leaving the show. Yet you returned to *TNG*; you made the *Trekkies* documentaries; you're still at *Trek* conventions and on the cruises; and *Star Trek Online* recruited you to voice Yar and Sela. How satisfying has your *Trek* afterlife been?
It's truly amazing. It's twofold. The character was beloved and resonated with people, especially young girls. Tasha struck a nerve. The other thing is the fact that I've been so involved with the fans and so accessible to them. I've never tried to not go to things. When people come to my table, I talk to them about making two documentaries for the fans. It has given me that accessibility with them and that doesn't go unnoticed. That's why I continue to get asked to go on the cruise. I jump in full bore at all these events and I'm grateful for it. They get that.

Last questions. There's been so much additional *Star Trek* since *Trekkies 2*, and fandom has been changed by the advent of the internet. How interested would you be in making *Trekkies 3* to reflect all the new shows, talent, and fans? And who from the original *Trekkies* would you want to revisit?
We've talked very earnestly about doing *Trekkies 3*. Roger and I have been discussing that for some time, and I think we will. Part of what we want to do is go back and check on some of the stars of Trekkies. Gabriel Koerner, the young boy, is a good example. He worked on one of the *Star Trek* shows. That's a wonderful arc and full circle right there. We saw it at 14. We said, "The kid's going to do whatever he wants." And he's a man now, not a kid. And the dentist. I'm not sure if he's still practicing. I hope he is. He's probably around my age. It's likely he could be. We'll check in on whoever's available, and their children if we can, but also talk to young people and the new cast members. It'd be a great contrast, to see what is the same and what's different.

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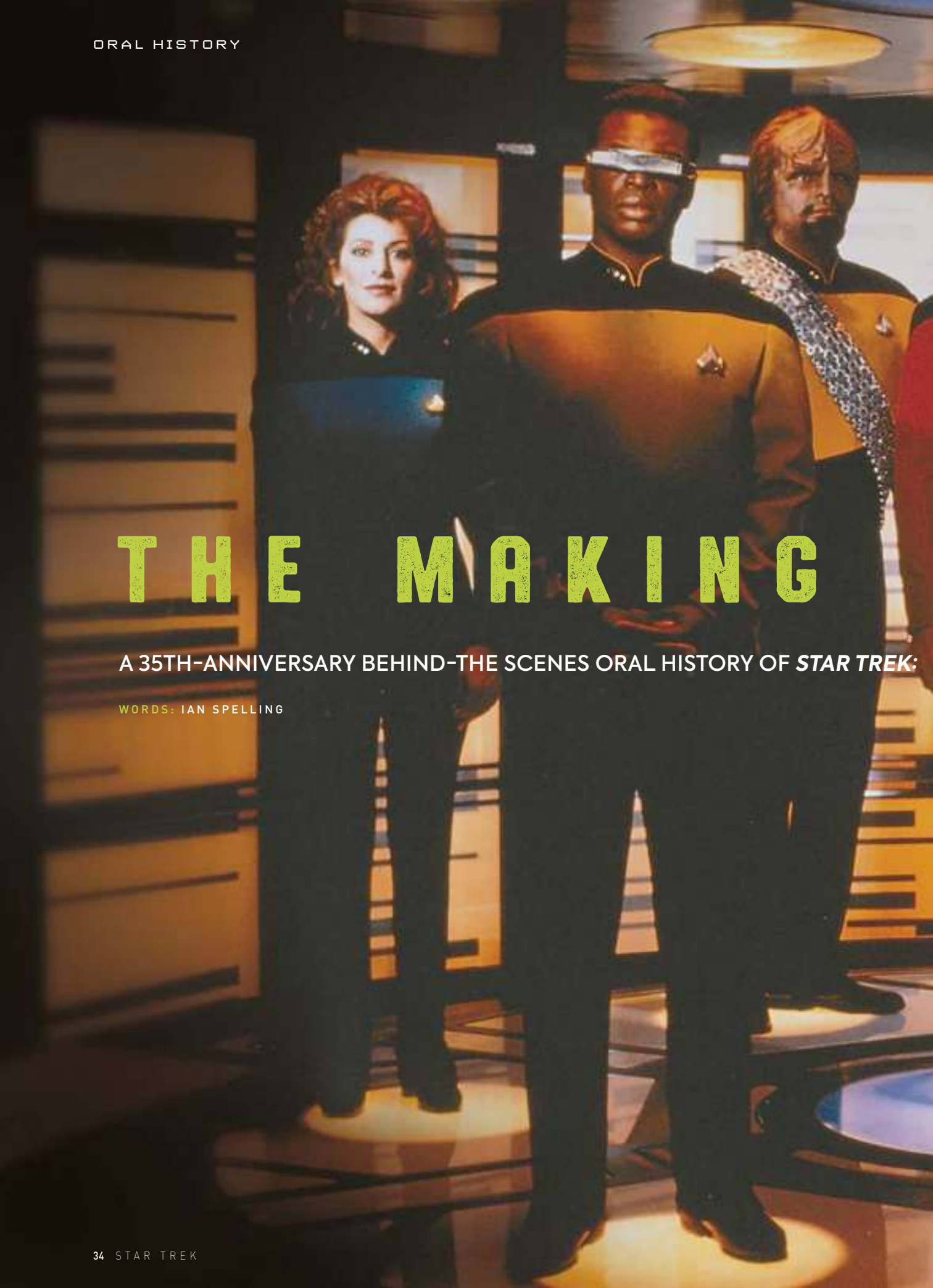

THE MAKING

A 35TH-ANNIVERSARY BEHIND-THE SCENES ORAL HISTORY OF *STAR TREK:*

WORDS: IAN SPELLING

OF TNG

THE NEXT GENERATION'S EARLY DAYS

Star Trek: The Next Generation debuted on September 28, 1987, with the two-hour premiere, "Encounter at Farpoint." The show would go on to change history: television history, *Star Trek* history, and the personal histories of its cast, crew, and fans. It's unlikely that *Star Trek: Deep Space Nine*, *Star Trek: Voyager*, and *Star Trek: Enterprise*, much less *Star Trek: Discovery*, *Star Trek: Lower Decks*, *Star Trek: Prodigy*, and *Star Trek: Strange New Worlds*, would have happened without *TNG* first blazing the warp trail.

Too many names to count played a role in *TNG* becoming a reality and then evolving into a classic show, but some of the key creative figures in the early days included Gene Roddenberry, Dorothy Fontana, David Gerrold, Robert Justman, Edward Milkis, Rick Berman, Michael Piller, David Livingston, Hans Beimler, Richard Manning, Melinda Snodgrass, Ronald D. Moore, Brannon Braga, and Ira Steven Behr. To celebrate *TNG*'s 35th anniversary, *Star Trek Explorer* reached out to Berman, Livingston, Behr, Moore, and Braga, whose comments form the basis of the following oral history about the early days of the enduring pop-culture phenomenon that is *Star Trek: The Next Generation*.

01

RICK BERMAN

EXECUTIVE PRODUCER

On how he became the right, but surprising, choice to work with Gene Roddenberry on *TNG*:
"I had been a documentary filmmaker for 20 years, and not only documentaries, but I also produced a series for HBO called *What on Earth*. I did a special for PBS called *The Primal Mind*, which won a whole bunch of awards. In 1984, my wife and I and two-year-old son came out to LA, because the stuff that I was doing was sort of drying up in New York and I didn't dream of getting a Hollywood producing job. So, I used some contacts and I immediately was offered a job as Director of Development for Warner Bros. Television.

"I worked there for six months and then there was a big thing with, I think it was Atari or something, where Warner Bros. had some financial problems and they laid off everybody who had been hired within the last year, me included. I was then offered three jobs: one at Paramount, one at MGM, and one at Universal. I took the one at Paramount, which was to be Director of Current Programming. That was working under John Pike, which was not all that much fun. He was sort of a tough dude.

"I was given oversight of *Cheers*, *Family Ties*, *Webster*, *Call to Glory*, *MacGyver*, and a couple of miniseries. As if I was supposed to go in and tell the Charles brothers how to write *Cheers*. I really hated it. Anyway, after about a year of that, word came that Gene Roddenberry had finally been convinced by Mel Harris, who was the Head of Television, to create a new *Star Trek* series. Gene had a reputation of being a hard-ass, and so they figured, 'Who to put on the project?' They went to the lowest man on the totem pole… me. I wasn't even involved in development at that point. I was involved in current programming. The first meeting I went to, Mel Harris, Jeff Hayes, John Pike, and I were there on the studio side. On the Roddenberry side was Gene and his lawyer… Leonard Maizlish.

03

01 Rick Berman and Gene Roddenberry deep in discussion on the set of the *Enterprise*-D.

02 Executive Producers Michael Piller and Rick Berman flank visiting former President Ronald Reagan in 1991.

03 Producer Robert Justman and Gates McFadden (Dr. Crusher) with the shuttlecraft that Rick Berman named in honor of Justman.

02

"The whole purpose of the meeting was whether the pilot of this new series was going to be one-hour or two-hour. The studio wanted it two-hour and Gene wanted it one-hour. Gene was very forthright in his insistence and there was a little desk pounding, I think. He was a little boisterous when he wanted to get his way. At one point, Jeff Hayes said something, and I remember, whatever it was, it was so ridiculous that I rolled my eyes. That was the best eye roll of my career because Leonard Maizlish saw it and thought, 'This would be an interesting guy to get to know,' because I was obviously not agreeing that much with one of the studio dudes who was way above me.

"So, I went out to lunch with Maizlish and we had a long, long lunch. He was a very strange little man, kind of weaselly but interesting, and he and I got along really well. He was an old friend of Gene's. I think they may have been in the army together. They'd known each other for ages. He was Gene's best friend. He was Gene's confidant. He was Gene's lawyer. He said to me, 'I'd like you to have lunch with Gene,' which was big stuff. Gene was a big producer on the lot, even though he hadn't really done anything for a long time. I think the last thing he was involved in was the first *Star Trek* movie...

"So, this was almost 10 years later. I had lunch with Gene at the commissary. We had a long talk and we talked about the fact that I'd done a lot of documentary filmmaking and that I'd traveled, because I worked for the National Science Foundation and the United Nations Information Agency. I'd been to many, many countries all over the world. So had he, and we swapped stories. There was also something about the fact that I was 39 or 40 and all the people who were involved with him – Eddie Milkis, Bob Justman, D. C. Fontana – had been involved in the original series. Here we were nearly 20 years later. I think he found it interesting, the fact that I was quite a bit younger than those people and that I was not a *Star Trek* fan. I had seen very little *Star Trek* in my life, maybe a few episodes of the series and one or two of the movies, but there was something about that that attracted Gene.

"The next day, I got a phone call from Leonard Maizlish saying, 'Gene would like your permission to ask John Pike to have you released from your contract and to come join the team producing this new show.' And that's how it started."

"I HAD SEEN VERY LITTLE *STAR TREK* IN MY LIFE, MAYBE A FEW EPISODES OF THE SERIES AND ONE OR TWO OF THE MOVIES, BUT THERE WAS SOMETHING ABOUT THAT THAT ATTRACTED GENE."

RICK BERMAN

On the fact that several of the *TNG* cast, notably Patrick Stewart, thought the show would be one season and done:
"I think as soon as it started, it caught on pretty quick. I mean, the reviews were great. The numbers were great for a syndicated television show. And I just had my fingers crossed. I think every actor that you meet will tell you, 'I'm signing onto a show and I'm sure it's going to just run a year.' That's something I've heard a thousand times."

DAVID LIVINGSTON

UNIT PRODUCTION MANAGER/ SUPERVISING PRODUCER/ TWO-TIME *TNG* DIRECTOR

On the cost of "Encounter at Farpoint":
"I've forgotten what the pilot cost. I don't remember these budget figures, but it was every penny that we needed. Paramount knew that we had to have the money to do it and to pull it off. And Paramount recognized... It was a whole new, different way of approaching television, because it was the syndication template, which had not been attempted, where they took an hour of episodic television drama and decided to syndicate it themselves and not be constrained by the network, as Gene had originally been on the original *Star Trek*. So, Paramount realized they had to pay the money. And since they owned the show, it was all to the good, because they had control of it."

On expanding "Encounter at Farpoint" from one hour to two hours:
"You have to introduce a lot of characters. You have to set up the circumstances. And it's all a lot more exciting to present as a two-hour piece than a one-hour. One-hour kind of denigrates the whole thing. You want to introduce it with a big bang. Paramount in their infinite wisdom said two hours. They forced it down Roddenberry's throat. That's when Q [John de Lancie] was added."

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04 Producer and director David Livingston...

05 ...and writer and producer Ira Steve Behr.

06 Season 3 episode "The Defector," which Ira Steven Behr wrote a scene of.

07 "The Hunted," another Season 3 episode which boasted an early contribution from Behr.

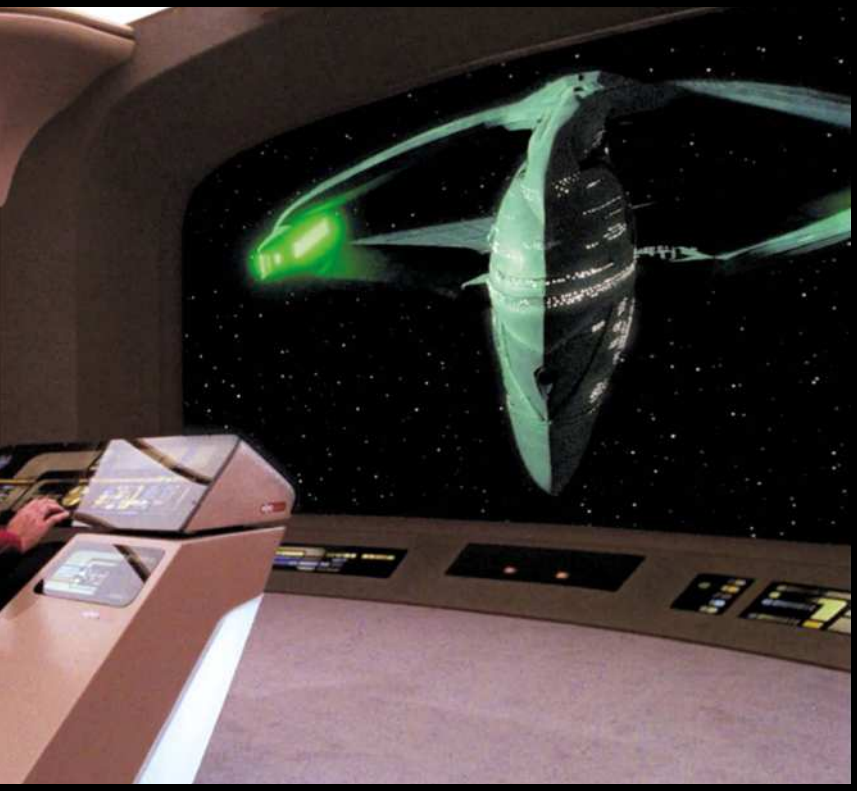
IRA STEVEN BEHR

WRITER AND PRODUCER, SEASON 3

On arriving at *TNG* for Season 3 after "respectfully declining" the opportunity to join the writing staff during Season 2. By some accounts, writer/ producer Michael Piller calmed the waters after a chaotic first two seasons; by other accounts, it was Behr who helped rein in the chaos in the writers' room:
"Well, if indeed the waters were calmed, because they weren't calm throughout Season 3. And if they were calmed, that was in Season 4 and I wasn't around to see it...

"The fact is that Michael and I had a very special relationship, even though we came at things in totally different ways and had different ways of working and dealing with people at times. But he trusted me. So, what wound up happening was we divvied up episodes. One of us was responsible for an episode's ultimate fate. I'm not sure that was the way it totally went down, but in his mind, that's the way it could go. He totally left the running of the writing staff to me once I got through that initial dash of cold water in the face of what it'd be like, because he was rewriting all the time in his office.

"He'd come in for the pitches when we had freelancers pitch. We'd sit there, and my jaw would be agape because he'd find these ideas. You could never tell what would be a good idea or a bad idea because things that sounded like they were hopeless, he would buy. He was constantly buying stuff from people who had no chance of fulfilling the requirement of a script. It was clear they were newbies and they'd need to be handled with kid gloves. They would've really needed some TLC and that's not what he believed in. It was like, 'This is your chance. I'm giving you a chance by throwing you in the deep end, and I'm tying a 100-pound sack of cement to your ankles. Swim baby!'"



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On sinking or swimming himself:
"Day one, I hadn't even stepped into my office, and I hadn't even seen [third-season co-producers] Hans [Beimler] and Ricky [Manning], and Mike had me into his office and said, 'Look, we're doing the show.' I think it was 'The Hunted.' He said, 'We're doing a rewrite. I need you to do act three today.' It's like, 'What? What's the show? What's the thing? What's it about? What's act three?' Literally. I am not making this up. That was my introduction. 'Here, go. At the end of the day, I want an act.'

"It was pretty petrifying at the time: 'What the hell?' I didn't know what a Jefferies tube was. I remember wandering the halls, asking, 'A lot of this takes place in the Jefferies tube. What the hell is a Jefferies tube?! What does this do?' Luckily, it was basically an action act, and wasn't a lot of character. So, I didn't have to worry whether I knew... I had never seen an episode. That's the other thing. I didn't watch. I'd watched a little bit of the pilot when it came on and said, 'Nope.' So, I was really at a loss, but I went in and I wrote the damn thing. Ricky and Hans were so bitter at that point, I wasn't getting help from them, which I still remind them about!"

> "I REMEMBER WANDERING THE HALLS, ASKING, 'A LOT OF THIS TAKES PLACE IN THE JEFFERIES TUBE. WHAT THE HELL IS A JEFFERIES TUBE?!'"
>
> **IRA STEVEN BEHR**

On the much-needed guidance he received from short-term executive story editor Richard Danus:
"The guy who took pity on me was poor Richard, who was there for ten weeks and then gone. He at least sat and read it before I handed it in to Mike. Rick and Hans were on some other rewrite, 'Who Watches the Watchers,' maybe. I don't know what they were doing, but they were miserable. [Script consultant] Melinda Snodgrass, who is lovely, was not happy, either. So, poor Richard Danus, who was a dead men walking, said, 'I'm done at the end of ten weeks. I'm out of here in a couple of weeks, but I'll read what you did and give you notes.' I handed it in to Michael at the end of the day. Michael read it and said, 'Great.' I was like, 'OK.'

"Then, he asked me to do a scene for 'The Defector.' It was a scene on the holodeck with the defector and Data at the end of the episode. I don't think that scene existed in Ron Moore's script at the time, and he felt it needed something, and he asked me to write that scene. It was either a rewrite or [a] write that was [needed] the next day or two days later. I wrote that scene and he really liked it, too. After that, it was, 'OK, you are now in charge of everything. Everything I'm not in charge of, you're in charge of.' It was like, 'OK.'"

RONALD D. MOORE

STAFF WRITER AND PRODUCER, SEASONS 3 TO 7

On learning the ropes from his fellow writers on *TNG*:
"Ira Behr was hugely influential about how to run a writers' room. Hans and Ricky were so deeply supportive, and so was Melinda. I was literally a kid. I had no experience, and they – that first-season writing staff that was still there – just embraced me as one of them. They embraced me as an equal. They teased me. I had a lot to learn and they let me know that [*laughs*], but I was one of them and I was accepted into their circle. I learned a huge amount of writing from them, a huge amount about character and the structure of television. [Producer] Jeri Taylor did the same thing, and Michael Piller. I learned from my peers, René Echevarria and Brannon Braga.

"The writers I worked with in my ten years of *Trek* were invaluable to me. They taught me everything I know about television: how to write it, how to produce it, and how to conduct yourself while you're doing it. Ira is the one that taught me that a showrunner is first among equals in a writers' room. I've always remembered that, and I've said that at the beginning of every writers' room I ever opened. That was a huge piece of advice."

On the number of hands that would touch a typical script:
"Several. It would depend on the script, because we were still, for the first few years, using a fair number of freelance scripts, too. So, you'd have whoever the original writer was with a freelance script. Then, it would get passed over to a member of the staff to do the rewrites. And then Michael himself would take the script and work on it. So, scripts could go through at least two writers, and sometimes three or four."

08 Writer and producer Ronald D. Moore...

09 ...and fellow writer and producer Brannon Braga.

10 The *Enterprise*-D versus a Borg cube in "The Best of Both Worlds, Part II."

> "THE WRITERS I WORKED WITH IN MY TEN YEARS OF *TREK* WERE INVALUABLE TO ME. THEY TAUGHT ME EVERYTHING I KNOW ABOUT TELEVISION."
>
> RONALD D. MOORE

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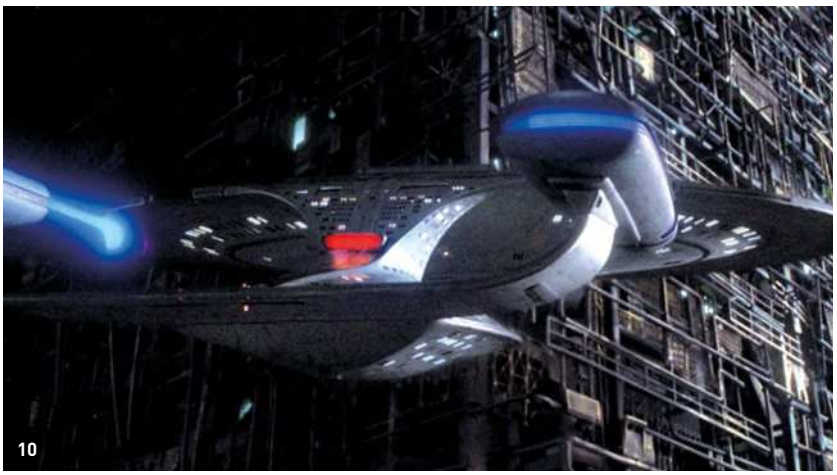
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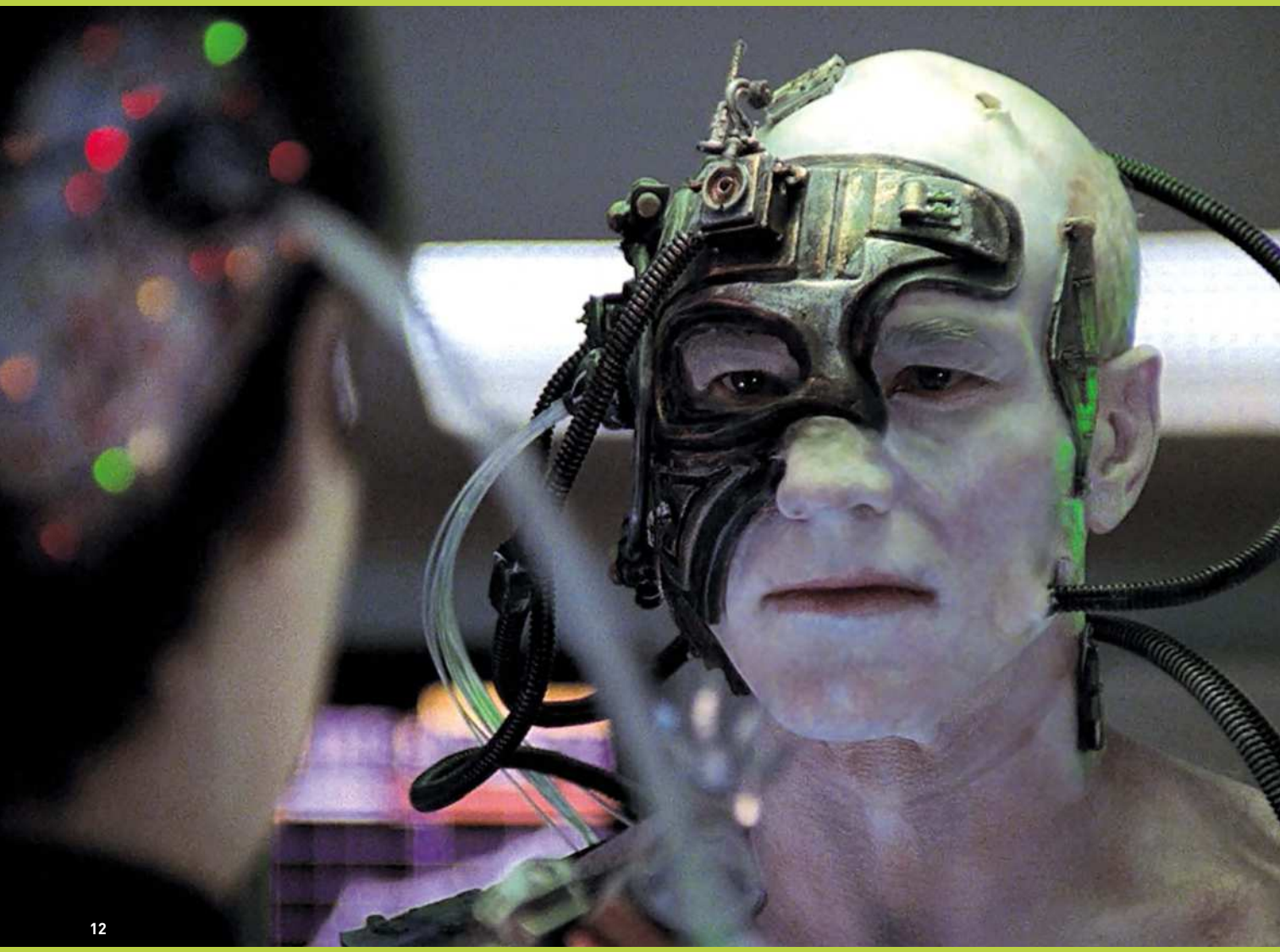

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BRANNON BRAGA

STAFF WRITER AND PRODUCER, SEASONS 4 TO 7

On Michael Piller picking him from among many intern options in 1990 for Season 4:
"I had written a spec script and he liked it very much. It wasn't a *Star Trek* script. Embarrassingly, you had to submit your college transcripts and he thought it was hilarious that I got a D in Human Sexuality, which is true. That was such a vigorous interview. You had to submit a tape, and he saw something in the writing. I'm so grateful he did."

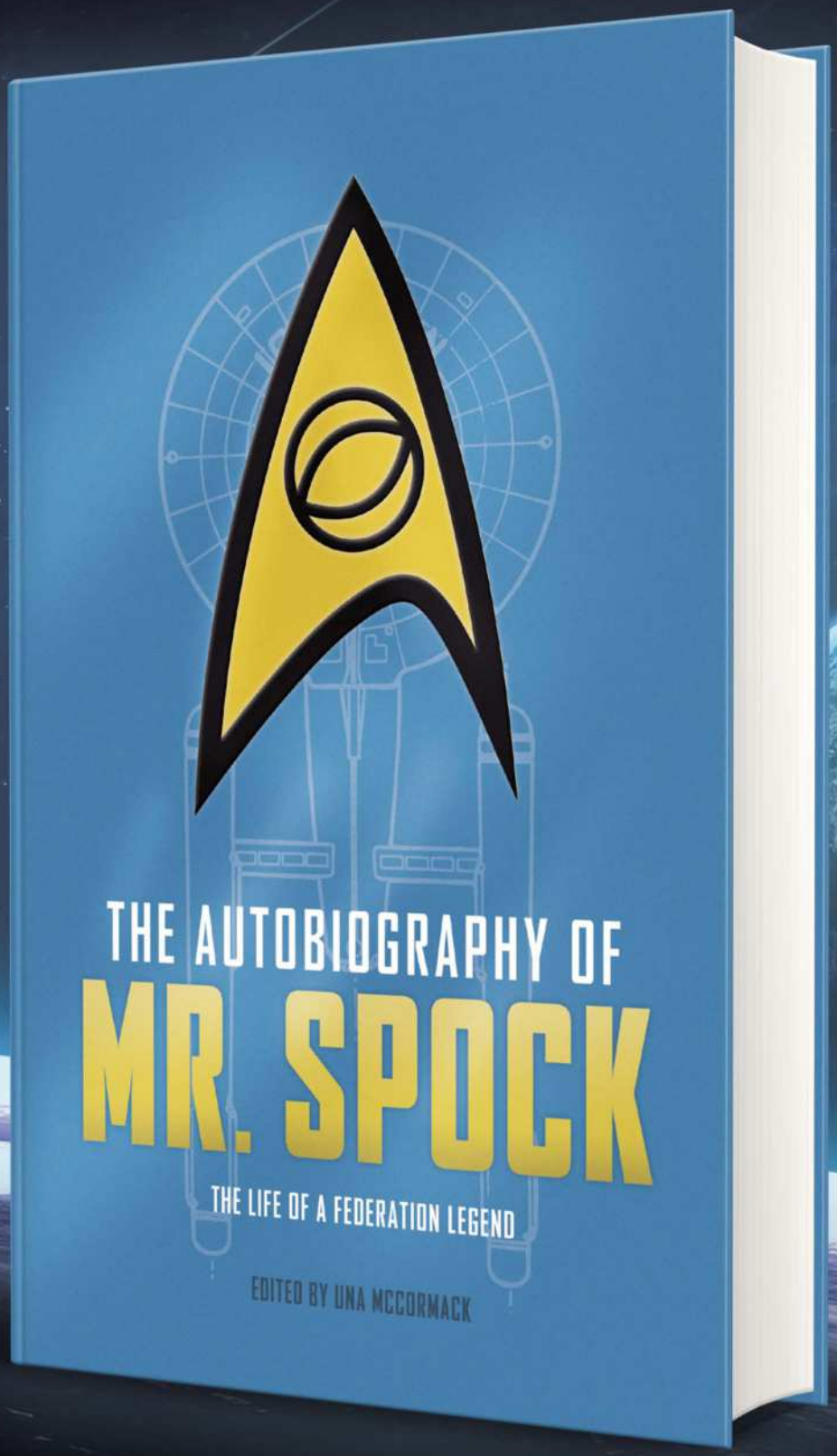
On the state of the writers' room by Season 4:
"When I walked in the door as an intern, the writing staff was Ron. Everyone had just been let go. It was Mike Piller. I remember walking in, and I met him in his office. He was sitting behind his amber computer monitor, because there were no color monitors back then for home use. He was writing 'The Best of Both Worlds, Part II.' I remember him saying to me, 'Any ideas on how to beat the Borg?' I was tongue-tied. I had no idea what to say. 'Part I' had just aired.

"The only writer on site was Ron. During the course of my eight-week internship, Jeri Taylor was hired. [Writer and producer] Joe Menosky, as well. What would become the core writing staff happened during my internship, for the most part. At that time, it wasn't chaotic to me at all. It was a lot of work. It was intense having to break a story every week, 26 episodes in a row with no break, but it was like magic to me. I didn't know how they could think so fast and come up with ideas so quickly. I never thought I could do it, but it was like grad school for me. I learned a lot that I still carry with me to this day."

11 Patrick Stewart (Picard) with Michael Piller.

12 Stewart as Picard – or rather Locutus of Borg – with Brent Spiner as Data in "The Best of Both Worlds, Part II."

LIVE LONG AND PROSPER



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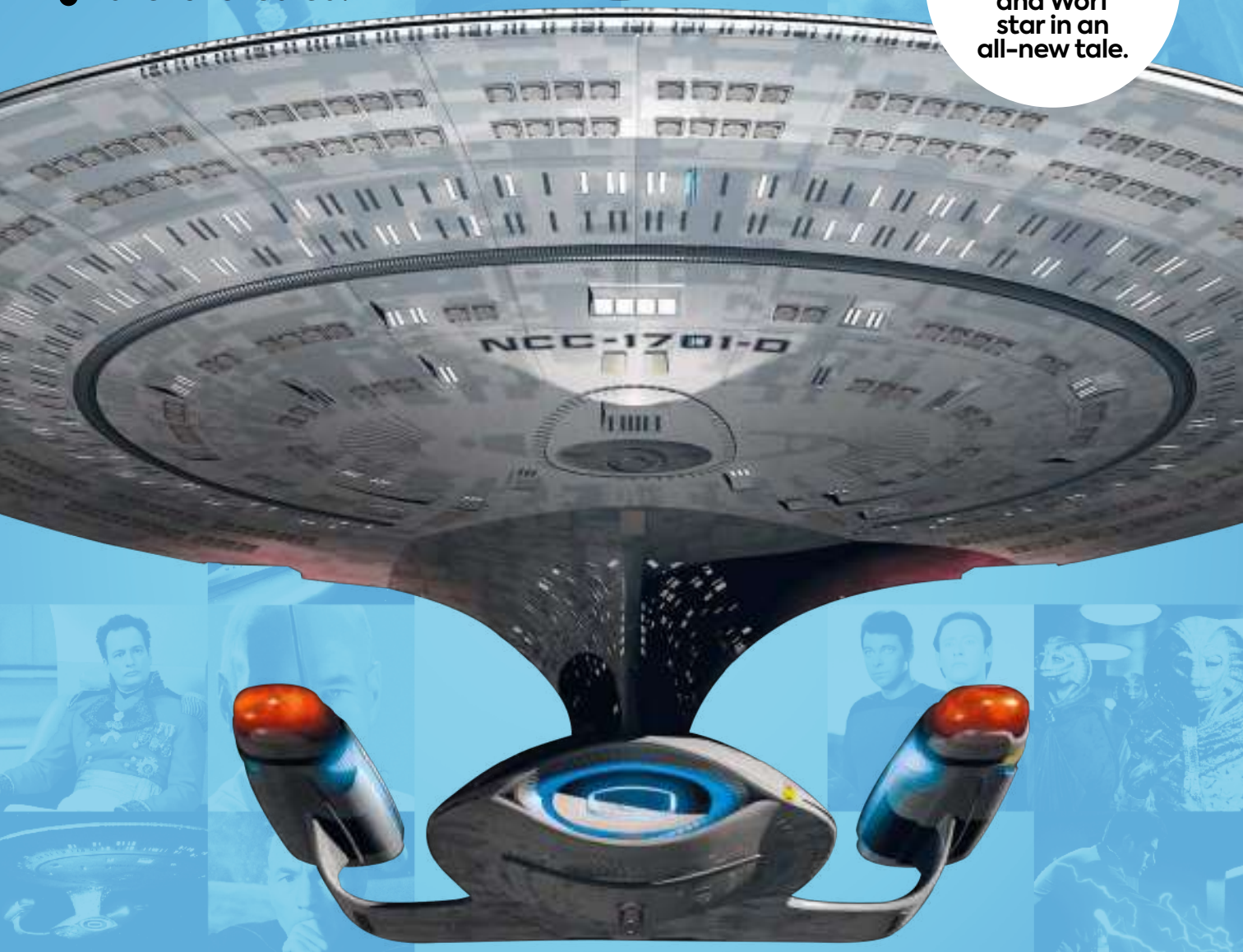
The best one-off aliens revealed.

PREY
Beverly Crusher and Worf star in an all-new tale.



STAR TREK™
THE NEXT GENERATION
SUPPLEMENTAL

TASHA'S STORY
Her life and legacy.

QUIZ
How well do you know the Next Generation's best-loved guest stars?

TOP 10 *TNG* "ONE HIT WONDER" ALIENS

BY JAY STOBIE

10 THE CHALNOTH

STAR TREK: THE NEXT GENERATION "ALLEGIANCE"

Abducted along with Captain Picard and two other captives, Esoqq the Chalnoth stood as a fearsome figure whose planet, Chalna, maintained no laws or system of government. The Chalnoth came off as combative and quick to anger. The sharp-toothed Esoqq had a particular disdain for the Mizarian who shared the cell, proclaiming the Mizarians to be cowards. Despite this, Esoqq proved capable of collaborating with Picard on plans to escape their prison. However, the Chalnoth implied that, if no reliable source of food could be found for him to consume, he would be happy to eat the Mizarian.

09 THE ANTEDIANS

STAR TREK: THE NEXT GENERATION "MANHUNT"

Aboard the *U.S.S. Enterprise*-D to be transported to a conference, the Antedians traveled in a self-imposed catatonic state in order to cope with the rigors of space travel. The fish-like beings, whom Worf considered to be quite handsome, vigorously sought out large quantities of food as soon as they emerged from their hibernation. Unbeknownst to all except Lwaxana Troi, the two Antedian delegates turned out to be assassins armed with explosives who intended to blow up the entire conference. As such, the pair were quickly taken into custody by the Federation flagship's security team.

08 THE PROMELLIANS

STAR TREK: THE NEXT GENERATION "BOOBY TRAP"

At some point prior to the 14th century, the Promellian and Menthar fleets fought one another to mutual extinction. The Promellians fascinated Captain Picard, who had even constructed a model of one of their battlecruisers as a boy. As such, the captain took part in the away mission to an intact Promellian vessel found at the site of the battle. Picard's enthusiasm over finding a recording from the ship's deceased captain did not last long, as the *Enterprise* soon became ensnared in the same booby trap that had doomed its Promellian counterpart nearly a thousand years before.

07 THE BYNARS

STAR TREK: THE NEXT GENERATION
"11001001"

Existing as unified pairs rather than individuals, the Bynars are interconnected with the master computer on their home planet, causing their language and thought patterns to become as close to binary as organic beings can achieve. Talented with technology, they were selected to upgrade the *Enterprise*-D's computers. The process did not go as planned, as the Bynars hijacked the Federation flagship so that they could use it to store and protect the data from their homeworld's computer while a supernova passed through their system. Luckily, Picard and Riker were more than willing to help once the Bynars revealed their true goals.

THE TALARIANS 06

STAR TREK: THE NEXT GENERATION
"SUDDENLY HUMAN"

A patriarchal society known to have engaged in armed conflicts with the Federation in the past, the Talarians value their rituals and warrior heritage. One such custom permits a Talarian who lost a child during a war to claim the son of a slain enemy as their own kin. Such a situation arose when Captain Endar adopted a human baby he found in the aftermath of a battle against the Federation. The *Enterprise*-D sought to rehabilitate the then teenage boy and return him to his grandmother, but the bond he forged with Endar was strong and he opted to stay with the Talarians.

THE VORGONS 05

STAR TREK: THE NEXT GENERATION
"CAPTAIN'S HOLIDAY"

Two Vorgons claiming to be 27th century time travelers met Captain Picard on Risa and detailed their quest to find a powerful weapon that had been taken from their era and hidden in the past. The independent archaeologist Vash found the device, but claimed that it had been two Vorgons who tried to steal the weapon in the 27th century. Unable to prove their claim, the Vorgons watched on as Picard had the *Enterprise*-D destroy the controversial contraption.

04 THE ACAMARIANS

STAR TREK: THE NEXT GENERATION
"THE VENGEANCE FACTOR"

With blood consisting of a rare iron-copper composite, the Acamarians endured vicious feuds between rival clans before seemingly putting those violent pursuits behind them. The Gatherers revolted and split off from Acamarian society, resulting in a century of raids and attacks. The *Enterprise*-D helped the Acamarians establish a truce with the wayward Gatherers, an effort aided by the fact that Commander Riker saved a Gatherer leader from an assassination attempt.

03 THE SHELIAK

STAR TREK: THE NEXT GENERATION
"THE ENSIGNS OF COMMAND"

A reclusive species who consider humans a lower life form, the non-humanoid Sheliak signed a treaty in the 23rd century to finally bring peace between their government and the Federation. When the Sheliak found a human colony on one of their worlds over a hundred years later, they threatened to exterminate them if the *Enterprise*-D could not remove them in time. Captain Picard utilized the Sheliak's attachment to treaties and legal languages to stall them and prevent the attack. The Sheliak Corporate eventually agreed to give the Federation additional time to safely remove the colonists.

02 THE TAKARANS

STAR TREK: THE NEXT GENERATION
"SUSPICIONS"

Largely unfamiliar to the Federation, the Takarans have an internal physiology remiss of any discrete organs, a trait that makes them incredibly resistant to injury. Thus, Doctor Crusher was puzzled over how a Takaran scientist had been killed while testing an experimental metaphasic shield. The mystery was solved when the Takaran reappeared and revealed that his species could control their physiology at a cellular level and create the appearance of death. The Takaran intended to steal the shielding device, but he was killed by Crusher before he could do so.

01 THE PARASITIC BEINGS

STAR TREK: THE NEXT GENERATION
"CONSPIRACY"

The unnamed parasitic beings sought to invade the Federation by entering humanoid bodies and commandeering them. The only outward sign of the infestation was a small blue gill protruding from the back of the victim's neck. A large mother creature found a home within Starfleet's Commander Remmick, and many of its insect-like spawn controlled other high-ranking officers. Picard and Riker uncovered the plot and killed the creature inhabiting Remmick. Unable to survive without the mother, the remaining parasites died, freeing all those who had been under their influence.

THE LIFE AND LEGACY OF *Tasha Yar*

Lieutenant Natasha "Tasha" Yar valiantly served as the security chief aboard the *U.S.S. Enterprise*-D before making the ultimate sacrifice during a conflict with the creature known as Armus. Two years later, a temporal paradox involving the *Enterprise*-D's predecessor caused Yar's brief return and led to the birth of an unexpected foe...

WORDS: JAY STOBIE

Trials on Turkana IV

Born on Turkana IV, a lawless Earth colony that had cut ties with the Federation, Tasha Yar endured horrific living conditions throughout her time on the planet. Orphaned at a young age, Yar was tasked with helping to raise her sister, Ishara, all while regularly avoiding rape gangs and dealing with the colony's poverty and violence. When Turkana IV first fell into disarray, there were dozens of factions and fighting so intense that the city on the surface crumbled into ruins. Eventually, the Coalition and Alliance emerged as the strongest contenders and split control of the colony's underground facilities, nevertheless continuing to battle and raid one another for supplies.

Yar's youth was so traumatic that she grew very familiar with the effects of narcotics. In a conversation with Wesley Crusher, the security chief explained that, though no one *wants* to become dependent on a substance, many people in harsh environments turn to them to escape reality. Yar never explicitly stated that she herself used drugs, but she outlined how narcotics provide an artificial high that gradually wears off. Once a person is hooked, they no longer seek out the chemical to feel good, but to avoid how they felt without it. Such substance abuse was common on Turkana IV.

Fortunately, Tasha managed to escape the planet and its cycle of brutality, but Ishara had already joined the Coalition and refused to leave. When the *U.S.S. Enterprise*-D visited Turkana IV in 2367, they encountered Ishara, who harbored resentment for her sister and believed Tasha had been weak for refusing to join a cadre and leaving the planet. Although Ishara never truly developed the same moral codes as Tasha, it was clear that her older sister's absence had a profound effect on her life with the Coalition.

Serving in Starfleet

Following her departure from her home colony, Tasha Yar chose to join Starfleet, ultimately coming to believe that it was the Federation and its personnel that truly saved her from spending her years fighting in the eternal conflict on Turkana IV. Captain Picard's first encounter with Yar came when their previous vessels both responded to a distress call. Picard looked on as Tasha navigated a minefield to reach a wounded colonist. The security officer's bravery impressed Picard, and he called in a favor from her ship's captain and had her assigned to the *Enterprise*-D when he took command of the *Galaxy*-class vessel in 2364.

Yar's brief tenure aboard the *Enterprise* was filled with challenges, but she never shied away from any duty or opponent. Tasha quickly stood up to Q and his mock courtroom during the *Enterprise*'s mission to Farpoint Station, risked her life in deadly combat to procure a much-needed vaccine from Ligon II, defended Wesley when he accidentally broke Edo law on Rubicun III, located survivors from a freighter on Angel One, faced off against rogue Klingons who sought to reignite hostilities with the Federation, and protected her shipmates as they roamed the heavily armed wilderness of Minos.

Sadly, Tasha perished while trying to save Deanna Troi and Ben Prieto on Vagra II. Armus, a being that was practically evil incarnate, dealt a death blow that caused Yar to experience severe synaptic damage. When speaking to Ishara Yar three years later, Picard defined Tasha as someone who never failed to put the safety of the crew before her own, explaining that she died doing the same and that Ishara should have been very proud of her sister. A touching memorial was held on the holodeck, where a holorecording of Tasha shared what her colleagues and service aboard the *Enterprise* had meant to her.

Found Family

After leaving Turkana IV, Tasha Yar never had another chance to connect with her sister, Ishara. Luckily for Tasha, she proved able to forge strong ties with ▸

▸ the *Enterprise*-D's senior staff and left lasting impressions on each of them. Yar and Data became intimate when the crew suffered from a type of intoxication that had been spread by the *S.S. Tsiolkovsky*. While the relationship lasted only as long as the crisis, the two remained quite close. Data kept a holoimage of Yar following the security officer's death, an artifact which was brought out when Data's rights were endangered during a hearing on Starbase 173. Data's interest in getting to know Ishara Yar also demonstrated his ongoing affinity for Tasha.

In the pre-recorded message played at her funeral, Yar emphasized that the *Enterprise* crew members were family to her. In addition to Data, Tasha shared her affection for Will Riker, Deanna Troi, Beverly Crusher, Wesley Crusher, Geordi La Forge, and Worf. The Klingon, who would go on to inherit Yar's post as security chief, seemed to be someone that Tasha truly related to. Yar spoke about their shared history as orphans and warriors who found themselves among a new family aboard the *Enterprise*.

Finally, Tasha highlighted her relationship with Captain Picard, relaying that while she had never known a father, she considered the captain a father figure who she wished to make proud. Although she served on the *Enterprise*-D for less than a year, Yar clearly held her fellow officers in high regard, a feeling which her friends and family enthusiastically reciprocated.

01

04

01 Tasha says farewell to Richard Castillo.

02 The mysterious Romulan commander Sela.

03 Tasha stands alongside her trusted crewmates.

An Alternate Approach

As is often the case when working aboard a Federation starship, death did not spell the end of Tasha Yar's story. Fighting against the Romulans in defense of the Klingon outpost at Narendra III in 2344, the *U.S.S. Enterprise*-C encountered a time displacement that sent it hurling into the future to meet the *U.S.S. Enterprise*-D in 2366. However, the *Enterprise*-C's temporal detour had changed history, and its sister ship now fought in a desperate war against the Klingons. Who served at the *Enterprise*-D's tactical station in this alternate timeline? Tasha Yar, of course!

Tragically, the only way to restore the original reality would be to send the *Enterprise*-C back to Narendra III, where it would surely be destroyed. A Federation starship perishing in defense of a Klingon colony would herald in an era of peace between the two cultures, whereas the *Enterprise*-C's absence at Narendra III would result in the lengthy Federation-Klingon conflict taking place in the alternate 2366. With the help of her El-Aurian senses, Guinan realized that Tasha's existence was also an anomaly, theorizing that Yar had previously died an empty death.

Given this information, as well as the emotional connection she had found with the *Enterprise*-C's Lieutenant Richard Castillo, Yar requested that she accompany the older vessel back to 2344 and act as its tactical officer. Tasha hoped to give the *Ambassador*-class ship a better chance of survival, but she also intended to make sure her death counted for something. Picard reluctantly agreed, and the *Enterprise*-C returned to the battle at Narendra III, thus restoring the original timeline.

A Romulan Rebirth

During the Klingon Civil War in early 2368, Captain Picard suspected the Romulans had been secretly providing supplies to the Duras family in its bid to overthrow Chancellor Gowron and gain control of the Klingon Empire. The captain organized a blockade of Starfleet vessels to prevent any Romulan shipments from making it across the Klingon border, but he was in for a true shock: Commander Sela, the half-Romulan daughter of Tasha Yar who looked just like her mother, directed the Romulan fleet that coordinated with the Duras sisters.

Initially skeptical of Sela's identity, Picard became convinced of the truth when Guinan outlined her premonition about the alternate Yar's journey back in time with the *Enterprise*-C. That Tasha had been taken captive and forced to be the consort of a Romulan leader. While Yar was eventually executed for trying to escape with Sela, her daughter rose through the ranks of the Romulan military. From kidnapping Geordi La Forge on his way to Risa in 2367 to orchestrating the Klingon Civil War, Sela stood as an important figure in the Romulan military.

The Duras rebellion failed, but Sela involved herself in another plan to undermine the Federation later that year. The Romulans organized a covert invasion force to occupy Vulcan, but Sela's plot was foiled by Picard, Data, and Ambassador Spock at the last minute. Sela's fate following this effort remains unknown, but she surely retained her disdain for the Federation and its Klingon allies.

04 The lawless colony world of Turkana IV, where Tasha spent her early years.

05 Tasha's sister arrives aboard the *Enterprise*.

The Lasting Legacy

Tasha Yar could never have imagined that a half-Romulan daughter born to an alternate version of herself would be a key part of her ongoing legacy, but dealing with the unexpected is practically standard issue in Starfleet. Regardless of Sela's anti-Federation machinations, those that knew Tasha the best were the people she served with aboard the *Enterprise*-D. Captain Picard and the rest of Yar's found family remembered their friend for her *true* legacy: courage, compassion, and an unrelenting dedication to protecting her crew.

EXCLUSIVE FICTION

Prey

STORY: LISA KLINK
ILLUSTRATION: LOUIE DE MARTINIS

"I have tried restricting his privileges and sending him to his room," said Worf. "And yet I still catch him stealing."

Dr. Beverly Crusher was sympathetic. "I know it's been difficult. But Alexander needs time to adjust to life on the *Enterprise*."

"What did you do to punish Wesley when he was this age?"

"After he lost his father, Wesley decided it was time for him to become an adult." She smiled ruefully at the memory. "He didn't have much of a rebellious stage."

The Klingon grunted in response. He checked the readout on the shuttle's navigation system. "We are approaching Amara."

Amara was the thirty fourth moon of Delos. While Captain Picard and several senior officers attended a diplomatic conference on the planet's surface, Beverly was on her way to collect samples of a native plant with medicinal properties, which only grew on Amara. The Delosians had warned her that the moon was home to hostile creatures known as qanaths, so Worf had offered to come along to protect her. She suspected that he had volunteered for this mission at least partly to get out of the conference on Delos.

"There are storms in the upper atmosphere. Prepare for turbulence as we land," Worf cautioned her.

She looked at the small moon through the view screen. It was covered by clouds, which crackled with bolts of lightning. The electromagnetic storms had prevented them from transporting to the surface. It also made for a bumpy ride as Worf took them down into the clouds. Hit by lightning on all sides, the shuttle jostled fiercely. Too fiercely, thought Beverly, as she struggled to stay in her seat.

Her companion seemed to agree. "The storms are too violent. I'm taking us back into orbit."

But before they could escape the atmosphere, the shuttle was struck by the most powerful bolt of lightning yet. It rocked sharply and went suddenly silent.

Worf checked a panel. "The engines are dead." He pressed several buttons on the control panel.

"Propulsion systems are off line," the computer announced. Worf muttered a Klingon curse. He turned to the doctor. "Brace for impact."

The shuttle broke through the cloud layer and glided toward the surface of the moon. It skimmed across the thick foliage that covered the ground, slowing down as it broke through treetops, snapping heavy branches as it went. Beverly was thrown forward. She raised her arm to protect her face as she smacked hard against the console. She felt a bone in her right forearm break. Worf was jolted out of his seat, hitting his head against the wall. He collapsed.

The shuttle continued to descend through the jungle. It struck the muddy ground, sliding forward until it came to rest in a clearing. In the abrupt quiet, Beverly lay still for a moment, counting herself lucky to be alive. Then she looked over at Worf. She didn't see him breathing and thought for a sickening moment that he'd been killed. Then he groaned and tried to sit up.

She saw a large wound on his head, bleeding profusely. "Don't move. You're hurt," she told him.

"Are you all right?" he asked.

"Mostly." As she picked her way across the cabin to retrieve the emergency medical kit, she could feel bruises all over her body, but only her arm seemed to be broken. She got the kit and returned to Worf. Of course, he was now sitting up. Klingons really were the worst patients.

"Stay still," she told him, as she took out the medical tricorder with her left hand. She scanned him. He had broken several small bones in his wrist, but that wasn't the worst of it. "I'm detecting some bleeding in the brain."

She rooted around in the emergency kit and came up with the dermal regenerator, then ran it over his head wound, sealing it up. Next she found the osteo-regenerator and used it to heal his wrist. Beverly also ran it over her own broken arm, feeling the bones knit together. She'd do a full scan on herself later, when they were safely back on the ship.

"Unfortunately, this equipment isn't sophisticated enough to use for brain surgery," said Beverly. "I have to get you back to the Enterprise medical bay." And quickly, she thought, before that brain bleed causes irreparable damage.

She looked out the front view screen and saw the front of the shuttle hopelessly damaged by the crash. They weren't lifting off anytime soon. She turned to the comm system and pressed a button to transmit. "This is shuttle *Cochrane* calling the *Enterprise*."

"Communications are off line," the computer told her in that maddeningly calm voice.

"Analysis," she requested.

"The isolinear circuits of the long range transmitter have been damaged."

"We can use circuitry from other systems to replace them," said Worf. He started to stand. "I will do the repairs."

She shoved the big Klingon back down. "You'll do no such thing. The more you move, the greater the chances of permanent brain damage. I'll take care of it."

He looked at her. "The long range transmitter can only be accessed from the exterior of the shuttle."

She knew that the atmosphere on this moon was unbreathable. She also remembered what the Delosians had told them about the qanaths. Carnivorous, flying beasts large enough to carry off human prey. But the repairs still needed to be done.

"I'll bring a phaser," she told him.

Worf got unsteadily to his feet. "I won't let you take that risk."

"And I won't let you risk your health." She tried to get in his way as he walked toward the back of the shuttle, but he just moved her aside. He opened a compartment and removed an extra-vehicular activity suit.

"I will be fine," he insisted.

"No, you won't." But he was already starting to put on the suit. Beverly needed to take more drastic action. She went to the emergency medical kit and pulled out a hypospray of sedative. "I'm sorry about this," she told him, as she administered the spray to his neck.

Worf looked at her in angry surprise as his legs gave out and he sank to the floor. She scanned him and found his life signs stable. But that brain bleed was still progressing. She didn't have a lot of time to get them rescued.

She opened another compartment and took out a tool kit. Inside, she found the screwdriver she needed to remove the access panel under the shuttle's main console. She unscrewed the panel, revealing the isolinear circuitry beneath. "How many circuits in the long range transmitter are damaged?" she asked the computer.

"Three," the mechanized voice answered.

Beverly removed four circuit chips, just to be sure. She placed them in the tool kit. She retrieved the second EVA suit and climbed into it, adjusting the fit as she went. Even so, the suit was bulky and uncomfortable. And despite oxygen flowing in from the life support pack, she found it somehow harder to breathe.

Beverly stepped into the shuttle's airlock and closed the door to the main cabin. Then she opened the exterior hatch.

BEVERLEY WHIRLED AROUND TO FACE A VULTURE-LIKE THING WITH A THREE METER WINGSPAN...

Tool kit in one hand and phaser in the other, she ventured out onto the surface of the moon. It was muddy, sucking at her boots as she took each step. She looked around the open clearing and up at the dull pink sky. No hostile flying creatures in sight.

"Where is the access panel for the long range transmitter?" she asked the computer.

"The rear access panel is located half a meter forward of the left engine."

Beverly went to the designated spot on the shuttle's hull and found the panel. Despite the awkward gloves on her hands, she managed to open it. Inside, she could see the damaged circuitry. Because of the EVA suit's helmet, she didn't hear the sound of wings flapping until it the creature was almost on top of her.

She whirled around to face a vulture-like thing with a three meter wingspan and a body the size of a horse. The long, sharp beak snapped at her.

The doctor screamed and instinctively ducked. She dropped the toolkit and brought up the phaser, firing at the qanath. It let out an ear-piercing cry as the beam hit its feathered bulk. But it didn't stop coming, raising a razor-tipped talon and sinking its claws into her shoulder. Beverly felt the creature starting to lift her off the ground. She fired again, this time at the qanath's eye. It released her with a screech and backed off. Air began to rush out of the holes in her EVA suit. Another qanath dove out of the sky. She shot at it and made a run for the hatch, barely slipping into the airlock before the snapping talons could grab her.

Shaking and breathless, she vented the toxic air from the airlock before opening the door to the main cabin. She pulled off the helmet and inhaled deeply. Then she heard one of the qanaths land on the roof of the shuttle, claws clicking against the metal hull. She thought about the damage to the ship and wondered if it would be able to find an opening. She had to get herself and Worf out of here. And quickly.

It would take too long for the Enterprise crew to notice they were gone and start looking for them, so waiting around for rescue wasn't an option. She briefly considered waking the Klingon. He could shoot the qanaths while she installed the new isolinear circuitry. But the exertion would only cause more internal bleeding. She scanned him with the medical tricorder and found that the blood leaking inside his skull was already causing pressure on his brain. She had to let him rest. Beverly needed to get back out there and finish the repair herself. But how?

She slipped out of the top half of the suit, checking the damage from the creature's claws. She found four holes in the arm, along with matching punctures in her shoulder. Repairing herself with the dermal regenerator was quick work. Now she had to fix the suit. She searched the various compartments in the shuttle until she found a tube of sealant, presumably meant to repair minor cracks in the hull. It would have to do. She used the sealant to close the holes in the EVA suit and gave it some time to dry.

She knew there was one qanath on the roof, and at least one more of them out there. Probably more. She had her phaser, but wasn't confident in her ability to fend off the creatures before they tore her apart. Could she use the shuttle's weaponry somehow? She didn't think the placement of the phasers would allow her to reach the one on the roof. And she wouldn't be able to fire them while she was out doing the repair. She also couldn't detonate a torpedo so close to the damaged shuttle without destroying it. Brute force might be Worf's answer to the dilemma, but Beverly had to find another way.

Could she chase them away somehow? She considered electrifying the hull, which would probably drive off the qanath sitting on top of the shuttle. But it wouldn't stop any others from swooping in and grabbing her. Maybe she could replicate some kind of toxin or sedative, spray it in the air around the shuttle to keep the beasts at bay. Unfortunately, she knew nothing about their anatomy, or what kind of

chemicals might harm them.

She heard the thing on the roof moving around, pecking at the hull, presumably looking for weaknesses. The sound reminded her of hearing rats in the attic of her grandmother Felisa's house in the colony of Arvada III. Felisa had tried trapping the rats, then concocted her own poisons, but the rodents refused to be exterminated. She'd finally set up little devices which emitted an ultrasonic sound that the rats couldn't stand. They had left the attic to find a new home somewhere more hospitable. Could the same idea possibly work with the qanaths? She wouldn't have to keep them away permanently, only long enough for her to replace three isolinear chips.

Beverly knew that the highest sound humans could hear was approximately 20 kilohertz, which was fairly low among Earth's animals. She'd start with a higher frequency. "Computer, vibrate the ship's hull at a frequency of one hundred kilohertz."

She couldn't hear the vibration herself, of course, but what she was listening for was any reaction from the qanath on the roof. She only heard it continuing to walk back and forth, tapping the hull with its beak. "Raise it to five hundred kilohertz," she told the computer.

The creature let out a pained screech and Beverly heard its wings flap as it flew away. She smiled. Maybe this would actually work. She checked the holes in the EVA suit and found them sealed. She quickly donned the suit and went back out through the airlock.

She cautiously stuck her head outside, searching for any sign of the flying beasts. She saw several circling at some distance from the shuttle. The doctor quickly returned to the panel she'd removed from the hull. She pulled out the three damaged isolinear circuits, then picked up her abandoned tool kit and retrieved the intact circuits. She turned to look at the qanaths and thought that the big one had ventured a little closer. She knew that hunger would soon outweigh its discomfort with the ultrasonic sound. With her hands encased in the awkward gloves of the suit, she inserted each of the new circuits into the long range transmitter. Sweat ran into her eyes and she couldn't wipe it away. She blinked, trying to see well enough to finish her task. The last circuit went in. She quickly closed the access panel and screwed it shut. Then she started for the hatch.

As if sensing that its meal was about to get away, the massive qanath dove at her. She fired the phaser at the creature's wing. The energy bolt hit, but the qanath kept coming. She shot it again and the creature fell to the ground. Beverly hurried into the airlock, drained the air, and stepped into the shuttle.

She gratefully removed the helmet and wiped her sweaty face. Then she went to the console and hit the comm link again. "*Enterprise*, this is Shuttle *Cochrane*. Do you read me?"

She'd never been so glad to hear a voice as she was to hear Data's now. "We read you."

"Worf is hurt and we need immediate evac," said Beverly. "Tell the medical team to prep for emergency surgery."

"Understood," he replied.

"I'm turning on the locator beacon. Be careful taking a shuttle to the surface," she cautioned. "The electromagnetic storms made us crash."

"I will pilot the rescue craft myself."

"And bring a security team. There are hostile creatures here," she told him.

"Affirmative. What is your condition, Doctor?"

She considered this. "I'm all right. Ready to get out of here."

With immense relief, she turned away from the console and went to check on Worf. He was already beginning to regain consciousness.

"The rescue team is on the way," Beverly told him. She scanned him with the tricorder. "The bleed is pretty bad, but I can take care of it once we get you back to the ship."

He grunted groggily in response. She knew that was as much thanks as she was going to get for saving them both. As for the medicinal plants she'd come here to collect, she'd just have to do without them.

Star Trek Explorer Quiz

SOME FAMILIAR FACES?

Can you identify the famous guest star and the character they played in *Star Trek: The Next Generation*?

WORDS: JONATHAN WILKINS

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Answers (One point for the actor, one for the character):

1. Ashley Judd as Ensign Robin Lefler
2. Bebe Neuwirth as Nurse Lanel
3. Famke Janssen as Kamala
4. James Worthy as Koral
5. Jean Simmons as Rear Admiral Norah Sattie
6. Joe Piscopo as The Comic
7. Kelsey Grammar as Captain Morgan Bateson
8. Kirsten Dunst as Hedril
9. Matt Frewer as Berlinghoff Rasmussen
10. Mick Fleetwood as an Antedian dignitary
11. Paul Sorvino as Nikolai Sergeyevich Rozhenko
12. Robert Duncan MacNeill as Cadet
13. Nicholas Locarno
14. Stephen Hawking as Himself
15. Teri Hatcher as Lieutenant B.G. Robinson
16. James Cromwell as Nayrok

Ratings

1-10 A respectable score.

11-20 Pretty good! You know your guest stars!

21-30 You have an amazing knowledge of the guest stars of *The Next Generation*

LOST & FOUND

ARCHIVE IMAGES RETRIEVED

Each issue, we delve into the data core to retrieve a long-lost image from a classic *Star Trek* series or movie. This issue, to mark 35 years since *Star Trek: The Next Generation* made its television debut, we rewind to the show's pilot episode, 1987's "Encounter at Farpoint."

WORDS: LARRY NEMECEK

Celebrating the 35th anniversary of *Star Trek: The Next Generation* in these pages, are we?

For our heretofore buried image artifact of *Star Trek* lore this issue, let's take it all the way back to where *TNG* began – mostly – for the cast and crew: Monday, June 1, 1987, and the first day of shooting on the show's stages.

Stage 16, to be exact – the series' third stage, what would soon come to be called "Planet Hell," and home to the "swing sets" of the week, with standing sets of the *Enterprise*-D on Stages 8 and 9. In just a few days, this set would be redressed and rejiggered as Q's infamous courtroom, post-atomic style.

Here, though, is the Bandi Mall of Deneb IV in all its glory, along with those senior staffers who were not yet aboard the *Enterprise*, missing out on that Q courtroom (even before it was built!). There's young Wil Wheaton (alias Wesley Crusher, blocking our view of director Corey Allen), plus Gates "Cheryl" McFadden (Dr. Crusher), Jonathan Frakes (Riker), and an interested Bandi extra. And at far left is longtime script supervisor Cosmo Genovese, ready to track takes, prompt on lines, and notate actor details for matching continuity later. Wheaton seems to be having a serious convo with Frakes, but who could have predicted they'd still be talking 35 years later – about *Star Trek*! – on the set of *The Ready Room* aftershow.

This date of June 1 gets a lot of attention as the first day of filming *TNG*, and indeed the iconic "caves" cast photo was shot this day on the other side of Stage 16 as well. But the world often forgets that cameras actually first rolled on the Friday before, May 29: at Ferndell Creek in nearby Griffith Park, the pilot's only outdoor on-location scene.

DATA CORE

Star Trek: The Next Generation, "Encounter at Farpoint"

First aired: September 28, 1987
Directed by: Corey Allen
Written by: D. C. Fontana and Gene Roddenberry
Starring: Patrick Stewart (Picard), Jonathan Frakes (Riker), LeVar Burton (La Forge), Denise Crosby (Yar), Michael Dorn (Worf), Gates McFadden (Dr. Crusher), Marina Sirtis (Troi), Brent Spiner (Data), Wil Wheaton (Wesley Crusher), John de Lancie (Q)

The maiden voyage of the *U.S.S. Enterprise*-D and her crew, a mission to the newly built Farpoint Station, is interrupted when an omnipotent being named Q orders Captain Jean-Luc Picard to turn around and return to Earth. Transporting the *Enterprise* bridge crew to a courtroom, Q declares that humanity is now on trial, and the mission to Farpoint will determine mankind's fate...

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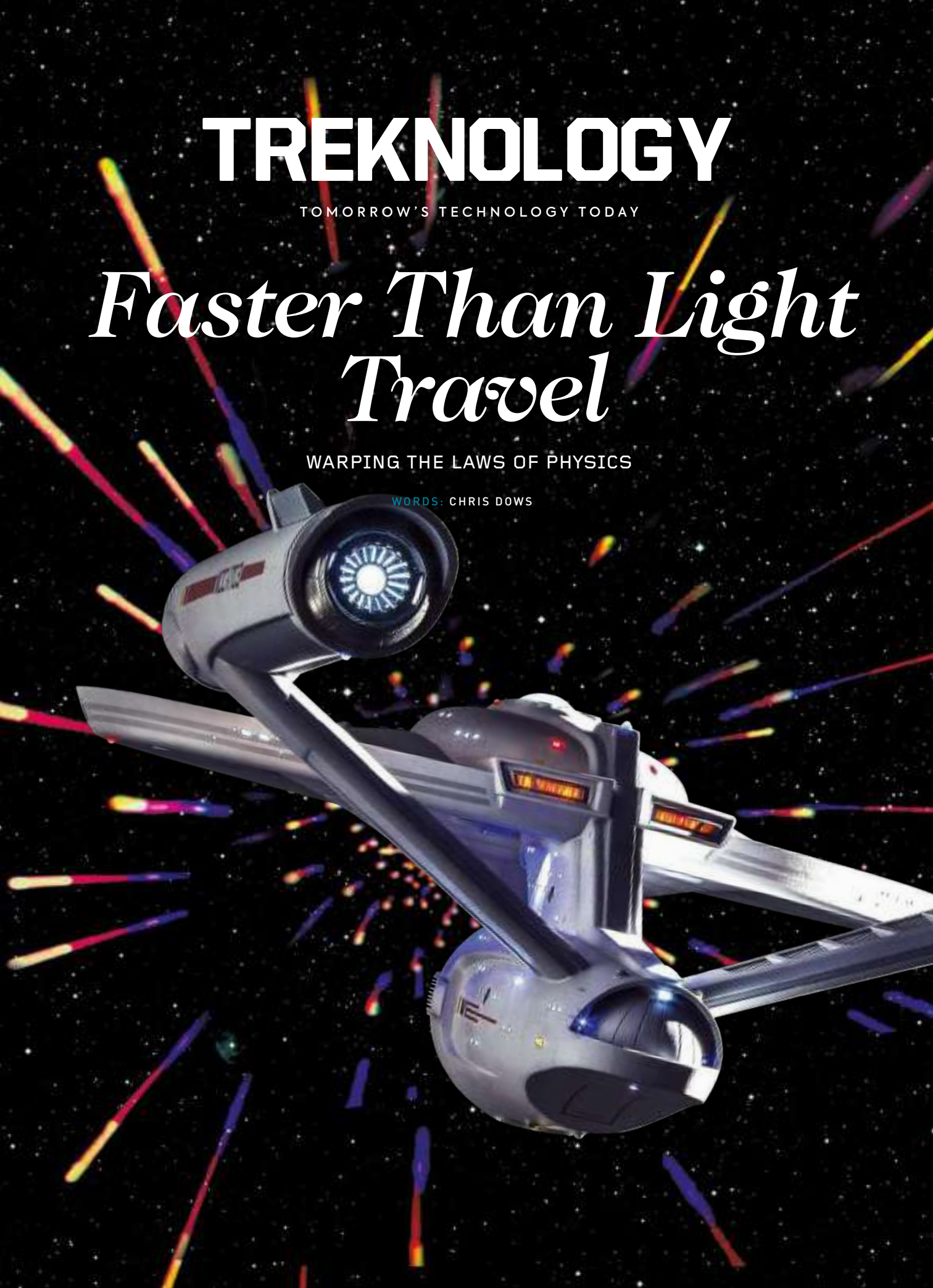
TREKNOLOGY

TOMORROW'S TECHNOLOGY TODAY

Faster Than Light Travel

WARPING THE LAWS OF PHYSICS

WORDS: CHRIS DOWS



It's arguably the most important piece of tech in all of *Star Trek*, the basis of the show's strange new worlds-exploring and new life/new civilizations-seeking. But could warp technology and its attendant superluminal speed really work? Treknology investigates...

If you were to ask the average non-Trekker to name a technology associated with the show, there's a fair chance they'd say "warp drive." From the original series to *Star Trek: Picard*, the great majority of spacecraft have been equipped with faster-than-light engines, allowing their crews to journey enormous distances in a relatively (or should that be relativity…?) short period of time. It's a great idea, and while it wasn't created exclusively for *Star Trek* – the hugely influential science fiction writer John W. Campbell introduced the idea and coined the phrase in his 1957 novel *Islands of Space* – it's become synonymous with the *Star Trek* universe.

But the importance of warp drive as a concept goes far beyond it being a cornerstone of interplanetary travel; it's the foundation of pretty much everything that happens in *Trek* from a storytelling point of view. Moreover, fictional engineers such as Trip Tucker, B'Elanna Torres and (when he's not messing around with spore drives) Paul Stamets have inspired several real-world inventors and scientists, including such luminaries as Professor Stephen Hawking, who, on a visit to *Star Trek: The Next Generation*'s engineering set in 1993 whilst filming a cameo for the episode "Descent," famously nodded to the warp core and said, "I'm working on that."

However, despite its fame and influence – and unlike impulse/fusion power, which we examined last issue – there's a major problem with warp drive. It's not merely its reliance on nonexistent materials to regulate power, or the engineering difficulties of building a ship to house it, but a legendary equation created by another real-life scientist portrayed in *The Next Generation*. You know the one: Einstein's 1905 theory of special relativity, $E=mc^2$, where E is energy, m is mass, and c is the speed of light. If Einstein's relationship between energy and mass is correct (and so far, it's proved pretty reliable), as an object approaches the speed of light, while it's not entirely true it reaches infinite mass, it *does* require an infinite amount of energy to push it to the "cosmic speed limit" of 186282 miles per second and beyond. In other words, because it's theoretically impossible to generate unlimited energy, the math says such a speed – in normal space at least – cannot be achieved. As Chief Engineer Montgomery Scott put it, "You cannae change the laws of physics," although that hasn't stopped some *Trek*-inspired theorists to bend – or warp – these rules a little.

01

THE FACTORS THAT (ANTI) MATTER IN WARP TREKNOLOGY

In *Star Trek: First Contact*, Zefram Cochrane became the first human to travel faster than light, thanks to some help from Captain Picard's crew and an adapted nuclear missile. While his ship, the *Phoenix*, only achieved warp factor one and was powered by cannibalized 22nd-Century thermonuclear components, following that momentous event, the Treknology comprising a starship's warp drive system has barely changed.

A warp core creates warp plasma, which is then transferred via ▶

▶ electromagnetically reinforced conduits to a series of warp field generators housed within externally mounted nacelles. It is these structures which generate a warp "field" which envelopes the vessel in a subspace "bubble," distorting the fabric of spacetime to allow superluminal velocities. Now, most of this might sound far-fetched to even we die-hard fans, but once you look closer into the system, there's a surprising amount of sound engineering and real-world physics at play.

Consider how the warp plasma is generated. Matter and antimatter are not just thrown together; they are precisely combined and regulated within the intermix chamber, and with good reason: an imbalance can result in anything from the accidental creation of a wormhole (*Star Trek: The Motion Picture*) to the ship exploding. This explains why engineering is so far away from the bridge, and why warp cores can be swiftly ejected in later Starfleet vessels. Granted, the dilithium crystals controlling the deuterium-antideuterium reaction are "exotic," hypothetical materials, but they fulfill the same role as neutron-absorbing control rods, first constructed out of graphite in Enrico Fermi's world-first Chicago Pile-1 reactor in 1942, then subsequently consisting of either uranium or plutonium in later nuclear reactor designs.

Then you've got antimatter itself – not, as you might think, another science fiction convenience, but a reality that stretches back to 1928, when English physicist Paul Dirac proposed every basic particle of matter has an antiparticle of the opposite electrical charge and equal mass. By 1932, positrons – the reverse of electrons – were discovered, and since then laboratories such as CERN in Switzerland have been producing antiparticles and, in 1995, anti-atoms. What's more, when you combine the positive and negative states, they give off enormous amounts of energy. If that's not "real" enough for you, the warp plasma that is fed from the intermix chamber to the field generators is the same in principle as plasma, massively energetic material that plays a key role in nuclear energy production here on Earth.

ENGAGE THE ALCUBIERRE DRIVE

01 The *Enterprise* warps into a wormhole in *Star Trek: The Motion Picture*.

02 The *Enterprise* at warp in *Star Trek Beyond*.

03 *TNG*'s "New Ground" features a ship propelled by a soliton wave.

So far, we've considered how warp drive concept borrows heavily from real scientific principles. There are issues with the physics for sure, but if there's one thing *Star Trek* is good at, it's inspiring researchers and engineers to challenge existing theories and examine the potential of what's seen on screen.

One of the most high-profile scientists to do this is the Mexican theoretical physicist Dr. Miguel Alcubierre, who in 1994 made quite an impact with his article "The warp drive: hyper-fast travel within general relativity." Alcubierre's approach differed in two ways from previous scientific evaluations of superluminal travel: firstly, it didn't rely on finding and then going through (currently undiscovered) wormholes; and secondly, and crucially, his version of modifying spacetime kept within Einstein's theory of general relativity and didn't violate known physical laws.

To better understand what he postulated, we need to examine how warp fields operate. We already know

local spacetime is distorted by the warp field in some way, but Alcubierre went into more detail, suggesting that if a starship was able to compress space in front of it while expanding spacetime in its wake, because the vessel isn't moving faster than light *inside* the bubble, it's mathematically possible within the existing laws of relativity for it to potentially travel at superlight speeds. Unfortunately, it's the field's creation that's problematic: it would need either negative mass or negative energy to create an imbalance between antiparticles and particles – Alcubierre's version of the matter-antimatter reaction – in the bubble's generation. As negative mass hasn't yet been discovered, that leaves negative energy – but you still need enormous amounts of mass to create it, as dictated, once again, by Einstein's equation.

WARP DRIVE IS THE FOUNDATION OF PRETTY MUCH EVERYTHING THAT HAPPENS IN *TREK* FROM A STORYTELLING POINT OF VIEW.

It's this flaw that's attracted the greatest criticism from Alcubierre's peers; in their paper "The unphysical nature of warp drive," American physicists Drs. Michael J. Pfenning and Lawrence H. Ford claimed the energy required for a *Trek*-scale drive would be "physically unrealizable," and even Alcubierre calculated the negative energy to generate a 100 meter warp bubble would "require the mass of the entire visible universe," along with exotic materials to make the entire warp generation work. Despite the drawbacks, Alcubierre is credited – quite rightly – with launching a whole new area of physics, so he must be congratulated for that.

But, you may ask, how do we know *Star Trek* inspired his groundbreaking work? Well, he emailed William Shatner, the original Captain Kirk, to tell him so.

03

RIDING THE WAVE OF THE SOLITON SOLUTION

Given the theoretical issues surrounding the energy and mass requirements of warp field generation, it's hardly surprising it took nearly three decades for the idea to be revisited, although it's only fair to point out some defense of Dr. Alcubierre's work has appeared in that time. The most notable support came from Belgian physicist Dr. Chris Van Den Broeck's 1999 paper "A 'warp drive' with more reasonable total energy requirements," which was inspired by the *Next Generation* episode "Ship in a Bottle." Van Den Broeck's solution was to mathematically reconfigure the geometry of Alcubierre's warp bubble to significantly reduce the amount of energy needed to generate it, and while it includes some noteworthy improvements, it still doesn't fully address the various Einstein-related issues.

The next – and latest – advance came from another self-confessed Trekker who'd been thinking about the possibility of warp drive since elementary school. In March 2021, the American stellar astrophysicist Dr. Erik Lentz published his paper "Breaking the warp barrier: hyper-fast solitons in Einstein-Maxwell-plasma theory," a new approach that solves one of the main problems of Alcubierre's drive, attempts to stay within existing theoretical boundaries, and, not for the first time, has very clear parallels with the science used in a *Star Trek* episode. Lentz's calculations employ solitons – a kind of wave first described in 1834 by the Scottish civil engineer John Scott Russell – which moves at a constant velocity while maintaining its shape. Lentz demonstrated that by generating a class of hyper-fast solitons generated with positive, rather than non-existent negative-energy-density sources, this "wave" could act as a warp bubble with the potential for faster-than-light travel while neatly staying within the boundaries of general relativity.

There's some tremendously complex mathematics at work here, but it's important to note that Lentz isn't the only one with a workaround. At virtually the same time, the independent New York-based Applied Physics research group published their paper "Introducing physical warp drives," which, instead of using solitons, focused on the creation of a massively powerful gravitational field to warp the fabric of spacetime. Both Lentz and the group's lead, Dr. Alexey Bobrick, are now discussing their approaches with each other, which leads us to wonder whether they'll be sitting down to watch the *Next Generation* episode "New Ground." Why so? Because it features tests by the Science Institute of Bilana III on – you guessed it – a starship propulsion system based on soliton waves. Treknology leads the way again!

THE Q CONTINUUM

We asked *Star Trek* actors, behind-the-scenes talent, authors, and more our latest and greatest question: if you could slip into make-up and character as any *Trek* alien – or a different alien from the one(s) you've portrayed – which alien would you play, and why? So many people answered the question – including the late René Auberjonois – that we're breaking this Q Continuum into two parts, starting with A–I in this issue, with J–Z to follow in a future issue.

WORDS: IAN SPELLING

Which Alien Would You Play?

PART 1

01 The late, great René Auberjonois as Odo.

DAVID AJALA

Book, *Star Trek: Discovery*

"Probably a Kelpien. I love their ganglia. Am I pronouncing that right? Ganglia. It would be fun to walk around and shake them. I would have a lot of fun entertaining myself just shaking them. That would be my party trick. That would be fun for maybe an episode. Or maybe a Changeling. We shot an episode in Season 4 with a Changeling. The sequence that we shot was so clever, so funny and cool. I thought, 'How fun would it be to be a Changeling? To be able to shapeshift and just cause mischief and mayhem?' That would probably be me. That would be a lot of make-up, but it'd also be a lot of fun. Doug Jones is cut from a different cloth, to be able to play Saru and all the creatures that he's played. I don't know how he does it, and he's done it his whole career."

IAN ALEXANDER

Gray, *Star Trek: Discovery*

"I'm just going to say a Kelpien. That's what Saru is, right? He's a Kelpien. It's a nightmare make-up, but I would do it for just one day to see what it's like and also to wear those seven-inch platform heels. I just really want to wear their shoes. They look sick."

RENÉ AUBERJONOIS

Odo, *Star Trek: Deep Space Nine*

"Wow. I would have wanted to play whichever alien had the least make-up. A Trill might have been interesting, or a Bajoran. Just a little ring on the nose. I have the nose for it."

ROBERT BELTRAN

Chakotay, *Star Trek: Voyager*

"I think probably… I hated them all. I'm not a guy who'd want to be in make-up. Chakotay's make-up was pretty easy, and I still hated it. So… maybe I would go with those weird aliens – and I'm going to need your help with their species – that were hedonists. [*Writer's note: the species was the Sikarians, seen in the episode 'Prime Factors'*] They were on *Voyager* and they just wanted to eat and play music and make love, and just enjoy life. Endless banquets and fun. They had these strange wires in their hair. Anyway, that's probably the direction I'd go if I had to play an alien."

RICK BERMAN

Executive Producer, *Star Trek: The Next Generation* era

"It's funny that you ask that. All through college, I was very serious about acting, and I was in a number of stage productions. I eventually decided to get myself more into the film and television world, and I never for one minute wanted to perform again. So, the answer is never once did that happen with

02 David Cronenberg as *Star Trek: Discovery*'s Kovich.

03 Isa Briones as *Star Trek: Picard*'s Kore Soong.

Star Trek, that I wanted to play an alien. The only acting I ever did on the Paramount lot was in the final episode of *Cheers*. Brandon Tartikoff was there, and a number of other people were, too, for a big scene at the bar. We just were extras sitting. I remember Woody Harrelson poured me a non-beer beer, and I was at the bar with Tartikoff and some of the Paramount executives eating pretzels and drinking beer as background as we were saying farewell to *Cheers*. That was the only time I was ever in front of the camera."

CORBIN BERNSEN

Q2, *Star Trek: The Next Generation*

"A Klingon, but a Klingon from the original series era."

KIRSTEN BEYER

Supervising Producer, *Star Trek: Picard*

"I'd want to be a Lady Q. Just to work with John de Lancie. Guinan is a close second, but no one could ever touch Whoopi Goldberg in that role."

JOHN BILLINGSLEY

Phlox, *Star Trek: Enterprise*

"I'd ask the make-up department to give me a list of all the alien species that I could choose from, with the approximate amount of time it takes to do the make-up for each of 'em, and I'd pick the one that had the quickest make-up application time. Q didn't have prosthetics, as I recall. I would choose to be L, M, N, O, or P or… crap, maybe 'Old Fat Q.' I don't know the name of his race: Alphabetons?"

VICTOR BRANDT

Tongo Rad, *Star Trek*

"I'd actually like to play Tongo Rad from 'The Way to Eden' again, but this time as an older and wiser version of the character. And he'd probably now be the Catullan ambassador. If I really did this, I'd want to make better acting choices than I did in '67, and I'd change the grape tattoo on my forehead to a cannabis leaf."

ISA BRIONES

Soji/Kore, *Star Trek: Picard*

"This is probably the most low-key alien to choose, but I've been working with so many Romulans and Vulcans on *Picard* that I feel like they would just be fun to be for a while. And the eyebrows and the ears are cool. So, I think that would be fun to play, either a Vulcan or Romulan."

SANTIAGO CABRERA

Rios, *Star Trek: Picard*

"A Ferengi. They're so outrageous. The challenge of grounding and making them work in today's world would be interesting because they're very out there… I think that would be an exciting challenge."

HANNAH CHEESMAN

Airiam,
Star Trek: Discovery

"I'd love to play a Betazoid. Deanna Troi was always one of my favorite characters, and it's not just because I had a crush on Riker growing up and they had their own love story. I just always thought being sort of telepathic and an empath was an amazing and simple power, and you still got to see her face, her reactions. Marina Sirtis got to act all of that. And also, I loved Deanna's mom, Lwaxana. So, I'd be interested to be a part of that tribe."

CHRISTINA CHONG

La'an Noonien-Singh,
Star Trek: Strange New Worlds

"I love everything. Thinking about it, probably it would be a Gorn, having worked with them already. I love horror, crime, and all that scary stuff. To be the scarer, to be the mean one, the devil... What would you call the baddie of the show? The Big Bad. I love that kind of thing, which I haven't gotten to do that much actually. I love to play the villain. Let's go with the Gorn."

JEFFREY COMBS

Brunt/Weyoun, *Star Trek: Deep Space Nine*/Shran, *Star Trek: Enterprise*

"A human. No early make-up calls."

EUGENE CORDERO

Rutherford, *Star Trek: Lower Deck*

"You know what I would love to play... or who? Worf. I'd love to be him because I'd be totally into Tai Chi and whatever Klingon martial arts he rocked. I think it was called mok'bara. I remember all of the martial arts that he would do, and I'd be like, 'Oh, that's the life I want to live. I want to be an alien who just focuses on relaxing martial arts and then also combative martial arts.' I don't know why! That's just me, I guess."

EMILY COUTTS

Detmer, Star Trek: Discovery

"I feel like I'd want to play a Kelpien because we're still just learning about that whole world. So, it's like it would be on the cusp of something very new and exciting.".

DAVID CRONENBERG

Kovich,
Star Trek: Discovery

"I have to say, I was disappointed that I didn't get the ears, you know? So, I would want to be a Vulcan. I know it's kind of a cliché, but I would want to be a Vulcan."

WILSON CRUZ

Dr. Culber,
Star Trek: Discovery

"A Ferengi. They're so interesting-looking. I'd love to try that once, just once, with all the make-up."

04

ROBIN CURTIS

Saavik, *Star Trek III: The Search for Spock*

"I have no answer for this question because I don't wish to play another character. I loved playing Saavik and Tallera. So, I was a Vulcan and a Vulcan posing as a Romulan, and had the make-up experiences for both species. If there were a gun to my head to play a different alien, I think I might have wanted to play Deanna Troi. The empathic quality that the Betazoids had was interesting, and there would be no prosthetics involved."

MICHAEL DANTE

Maab, *Star Trek*

"I would like to play the leader of the Klingon tribe and see what it feels like to be a Klingon, because they were elusive, cunning, and smart. They were always plotting for control. It would be a role reversal from my character Maab, who was a Capellan. They were warriors, smart, loyal, and peace-loving."

ROXANN DAWSON

Torres, *Star Trek: Voyager*

"Ooh, that's a good question. I know you're looking for an alien, but since I played an alien, I'd want to play a human. And I think I'd probably want to play one of the captains. William Shatner, maybe. Or, I guess, Kirk. Actually, I'd play anything not in make-up."

BLU DEL BARRIO

Adira, *Star Trek: Discovery*

"I would really, really love to be a Vulcan. I think that would just be incredibly cool, because of the ears, because they're so Zen. Watching stuff from past branches of the series, of the *Star Trek* universe, I just think it would be awesome."

ELIZABETH DENNEHY

Shelby, *Star Trek: The Next Generation*

"The one with the least make-up. I would go insane if I had to sit in the make-up chair for five hours, not being able to breathe. Could you imagine? I don't know how the Borg actors stood all day. They could not pee. I felt so sorry for them. The Borg extras would literally lie down when they weren't being used. They must have used mental powers to change the forces of their human physiological selves. You couldn't pay me to do that. I just couldn't do it."

04 Evan Evagora as *Star Trek: Picard*'s Elnor...

05 ...and Alice Eve as *Star Trek: Into Darkness*' Carol Marcus.

MICHAEL DORN

Worf, *Star Trek: The Next Generation*/*Star Trek: Deep Space Nine*

"I have to think about that. Something light on the make-up. John Anderson played a character in a [*TNG*] episode called 'The Survivors.' He played an 85-year-old character, an alien [a Douwd] who was like the most powerful thing in the galaxy, just about, but he put his powers aside to be with this human woman. He also had this other side, a pacifist, and said, 'I do not kill,' but in the end, he kills a whole race of people. I'd play his character."

JOHN DE LANCIE

Q, *Star Trek: The Next Generation*/*Star Trek: Picard*

"Well, I'll tell you who I don't want to be because I did it for some game or something like that, and that was to play a Borg. God almighty, that was unpleasant. Oh my God. You could never sit down. My eye was just dripping all the time. So, what would I want to play? I don't know… I was Data in an episode of *Next Generation*. He's not an alien, but I did the whole make-up experience. I'd just be Q. Hey, I'm an alien! And I didn't have to do anything."

TAMARA DEVERELL

Production Designer, *Star Trek: Discovery*

"I would definitely want to be a Kelpien. I think I like the planet because I designed it. When we went to Kaminar, I was like, 'Oh my God, this is so down-to-earth. It's such a cool place, and we have so much fun.' We shot it on the beach here, which was heavily VFX-augmented, and we built these huts. They were all-natural and clay and mud and all this stuff that wasn't just hardcore and hard-edged. It was a nice departure. And I just like the vibe of the Kelpiens."

EVAN EVAGORA

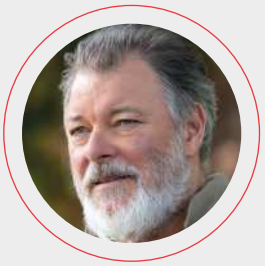
Elnor, *Star Trek: Picard*

"Oh, a Klingon, for sure. How could I not? I really liked Worf growing up. You know, 'Klingons don't do this!' I just have a strong connection to Worf."

ALICE EVE

Dr. Marcus, *Star Trek: Into Darkness*

"I would be a Vulcan. But I have to be honest. I feel like that would be betraying Carol Marcus. I just feel like if I go elsewhere in the *Star Trek* universe, I'm betraying the person I feel most affinity with. I hope to play Carol Marcus again one day, because I love her, and I feel she deserves her story to be told in full. All the same, if the question is what alien would I want to play, I'd go with a Vulcan. I love the Vulcan logic. I do love that."



JONATHAN FRAKES

Riker, *Star Trek: The Next Generation*

"I was Rivas Jakara, who was a Malcorian. I think that was more than enough time in the make-up chair for me. As I think you know, I prefer directing these days, but if I have to act in something, I like coming to work at 6 or 7 a.m. instead of 4 a.m."

06 Jason Isaacs as *Star Trek: Discovery*'s Captain Lorca.

07 Aldis Hodge as Craft in the *Star Trek: Short Treks* episode "Calypso."

DAVID FRANKHAM

Marvick, *Star Trek*

"To tell the truth, I'm not very familiar with *Star Trek* aliens. I admired Leonard Nimoy, though, and think that with my upbringing of British reserve I would actually have made a very good Vulcan."

MICHAEL JAN FRIEDMAN

***Star Trek* author**

"If I could be a *Trek* alien, I'd be a changeling – not the Odo kind, but one of the others, as in the episode 'The Dauphin.' Who wouldn't want to be able to change shapes? Especially when you want to lose a few pounds?"

JENNIFER GATTI

Ba'el, *Star Trek: The Next Generation*/Libby, *Star Trek: Voyager*

"When I was a kid, I thought Mr. Spock was the coolest. And that Vulcan death grip can come in very handy at times."

SANDY GIMPEL

Salt vampire, *Star Trek*

"I love the work where you get to have make-up put on you. I really do. I did the very heavy make-up thing on the television series *Planet of the Apes*. I was an ape in that. I worked with Mark Lenard [Sarek] on that, and I doubled the actress playing a blind ape who fell in love with a human. When she finds out he's human, she panics and starts running. She runs across a cliff and falls into the ocean. I did the falling into the ocean! So, I could handle being a Klingon. But it'd probably take less time in make-up to be one of the aliens with the dots [a Trill] or maybe the ones with the scrunched-up noses [a Bajoran]. That would be a lot of fun."

MAX GRODÉNCHIK

Rom, *Star Trek: Deep Space Nine*

"I'm really thinking about this one. I have an actual fear of the Cardassian make-up. I would not want my neck to be restricted like that. So, I'm going with the notion that I want to face my fears. I do know from my own experience that the Ferengi make-up very much informed the way Rom moved and spoke, and it really transformed my whole being to a certain degree. So, I wonder how the Cardassian make-up and wardrobe would inform me, and how it would change me. Would those stiff neck things and spoon faces help me to think and act more like a Cardassian, the way the Ferengi make-up and wardrobe changed me into Rom? It would be interesting to find out."

AKIVA GOLDSMAN

Executive Producer, *Star Trek: Picard*/*Star Trek: Strange New Worlds*

"I played a Vulcan in two of J. J. Abrams' movies and I have my own bubblegum cards. I think… if I could play a different alien. Hmmm. It's a really good question. I think I would probably just play the Horta. I'd get to give birth to a little Horta baby.

JULIANNE GROSSMAN

Voice of *U.S.S. Discovery* computer, *Star Trek: Discovery*

"I think I'd play a Ferengi, because the Ferengi have such fabulous earring potential. And there would never be any need for Botox or any plastic surgery. It would not take me any time to get ready in the morning, and I could wear the most fabulous earrings! But I guess that's only if I really became a Ferengi. If I played one, I'd have to spend hours in a make-up chair. See, that's probably why I became a voice actor."

MARTHA HACKETT

Seska, *Star Trek: Voyager*

"A Vulcan, because, why not? Everyone wants to play a Vulcan."

J. G. HERTZLER

Martok, *Star Trek: Deep Space Nine*

"There is simply nothing more satisfying for me or my imagination than playing a Klingon, especially when that Klingon becomes the Chancellor of the Empire. Believe me when I say there is nothing I would rather play than Martok, Son of Urthog. Maybe it is simply the time I have spent inside the heart and mind of Martok, but it was such a great pleasure and adventure to embody the great Martok, one-eyed hero of the Klingon Empire."

ALDIS HODGE

Craft, *Star Trek: Short Treks*

"A Klingon, bro. Worf was my favorite growing up, but I would want to be a good Klingon."

CLINT HOWARD

Balok, *Star Trek*/Grady, *Star Trek: Deep Space Nine*/Muk, *Star Trek: Enterprise*

"I don't believe I would taint Balok by playing another alien commander. I believe I'm Balok for life. I've played other aliens, like a Ferengi on *Enterprise*. I'd rather have the shorter hours of playing a human or an alien with very little make-up. But, like I say, in terms of alien commanders, at least, I'm good with Balok."

MICHELLE HURD

Raffi, *Star Trek: Picard*

"Hmm. Could I be a Borg, maybe? It's a lot of make-up and that costume, but Seven of Nine makes it looks so good! So, that or maybe a Romulan, because I do love our little Romulan. Evan Evagora is so great. He's a sweetheart, and he looks so great as that character."

JASON ISAACS

Lorca, *Star Trek: Discovery*

"A Tribble looks comfy. It'd be like wearing a onesie."

LARRY NEMECEK'S

A FISTFUL OF DATA

MAKING SENSE OF THE FUTURE

As a famous senior communications officer and co-conspirator once said: "Be careful what you wish for – you may get it!"

Are you enjoying this new era of "all *Trek* – all the time"? Even if you enjoy one flavor of the final frontier buffet more than others, it seems no one will ever go hungry again – especially the way producers continue to tie in to all the legacy series, as well. As if the intersection of science and first contact this season on *Star Trek: Discovery*, a universe-altering saga across *Star Trek: Picard*, and then a return to old-school story on *Star Trek: Strange New Worlds* wasn't enough, there's also the rapid fire of *Star Trek: Lower Decks* and the slow burn of *Star Trek: Prodigy*. We're getting so much new *Star Trek* timeline, culture, astro-geography, and fine legacy tweaks that it's almost too much to keep up with.
But I feel up to the task, if you do, so let's keep figuring it out together!

WORDS: LARRY NEMECEK

Send your queries of *Trek* production and background to startrekmagazine@titanemail.com or via larry@larrynemecek.com, or @larrynemecek on Twitter.

SHUTTLE BUT

My favorite "canon puzzler" is: why didn't they just send a shuttlecraft to retrieve the freezing landing party in "The Enemy Within"? The answer is interesting because it says something about "canon" itself.
@JIENTHO
(VIA TWITTER)

I do believe this is the one of the oldest "canon conundrums" of *Star Trek*, with fans as well as show staff eager to retcon an answer to this very obvious question since… well, since the late 1960s. At the same time, we have so many new fans just coming across this nugget of the original series – so why not dive in?

You sound as if you know the real-world answer, though: that while the original *Enterprise* model had been designed with a hangar deck on the lower hull, with clamshell doors on its aft end, and art director Matt Jefferies had already designed a round-bodied shuttlecraft… all the intention in the world could not conjure up the cash to have one on a series already in the red. Bearing in mind, too, what was needed for one small craft: an interior

KNOW YOUR A- B- C-

What qualifies a ship to have the -A, etc. suffix on its registration? The refit *Enterprise* kept the 1701 despite being "a totally new ship," as Decker said, but the *Discovery* refit gave it an -A. The *Defiant* had a new ship renamed (*Sao Paulo*) but still kept the same reg sans -A.
CHARLIE BRIGDON
WALES, UK

Believe it or not, Charlie, there's never been an in-canon protocol shared with us for this honor. Despite the explosion of "suffixed" ship names in *Discovery* and *Picard*, it is not a long-standing, long-term practice.

Production-wise, the concept truly first appeared with *Star Trek IV: The Voyage Home* and the return of the refit *Enterprise*-A, as you note – after its (identical?) predecessor's loss over the Genesis planet in *Star Trek III: The Search for Spock*. Behind the scenes, the decision to "kill off" the original/refit "Big E" became a far bigger issue with fans than the movie team anticipated. Signs pointing to the *Excelsior* as heir apparent hero ship of the franchise only made things worse, and the upset 1980s *Trek* audience doubled down on letting their feelings be known.

Fortunately for them, the time-twisted, Earth-bound plot of *The Voyage Home* allowed the issue to be punted until the very last scene saw our heroes on their new bridge – resolving the delicate issue using the radical new idea of the -A suffix, and the *Enterprise* stayed sailing after all.

Unbeknownst to those same fans, and literally on the heels of that mid-1986 decision for big screen *Trek*, Gene Roddenberry's early think tank creating *Star Trek: The Next Generation* had likewise opted to feature a

shuttlecraft set, an expensive live full-scale craft for stage, and a filming model for visual effects work (not to mention a hangar deck miniature set as well).

Thank goodness Stephen Poe Whitney and the AMT model company came to the rescue: building the shuttlecraft sets and models needed in return for merchandise rights to plastic model kits of the *Star Trek* vessels, including the shuttlecraft. And just in time for its namesake, "The Galileo Seven," nine episodes later in the filming line-up.

But here's your in-universe answer: the landing party is obviously stranded for a reason, and two are possible – one on each end of the physical equation. Originally, when confronted by fans, producers and writers blamed the *Enterprise* side of things, and guessed that the hangar deck had been down with some massive repairs or maintenance. Thus, it simply could not be used to launch shuttles even on several hours' notice, outside a space dock or starbase.

But that seems rather glacial or inept on the part of Scotty's repair crews, and I prefer to think the issue is planet-side. I mean, you've already got a weird yellow magnetic ore playing havoc with the transporter scanners and subatomic breakdown process – and a wildly fluctuating weather situation at the camp. Let's just say that sensors used in navigation and landing, as well as adverse winds associated with the steep drop in temperatures, thwarted the use of shuttlecraft.

All in all, one more good reason for the development of pattern enhancers over the next century – and one less headache for Chief O'Brien and his fellow transporter gurus.

01 George Takei as Sulu in "The Enemy Within."

02 The *Enterprise*-A makes its debut at the end of *Star Trek IV: The Voyage Home*.

latter-day *Enterprise*. But they were initially talking of using a number suffix (*Enterprise*-7? *Enterprise*-4?) before learning of the movie team's letter approach. So *Enterprise*-*D* it was, with the -B and -C (and eventually -E) to follow.

However, your question requires an "in-universe" explanation. The idea was – as with the adoption of the 1701's delta across all Starfleet for uniform chest insignia – that Kirk's cruiser was so renowned and revered that it deserved this all-new honor of name preservation, the letter suffix. Oddly, many famous ship names had been reused in honor already, but they brought with them an all-new "NCC" registry number. The idea with the suffix was to retain a famous tag like "1701" indefinitely over the generations. Honestly, with all the databasing and flashbacking seen in recent series, there still is no example of a "suffixed" ship predating the 1701 *Enterprise*. Hero ship re-uses after that, such as the *Defiant* you point out, all fall into the "not enough time or budget" to alter models – which would just about work as a canon excuse, especially in the midst of war.

But as we've seen lately in the 32nd Century of *Discovery*, the practice has only grown over time – and the legacy of 23rd- and 24th-Century Starfleet icons have never been equaled, apparently. (The *Voyager*-J, anyone...?)

In general, then: honoring a ship with the letter suffix and retained registry number (and who and how often to do it) is a question much akin to what criteria sports teams use for retiring a star athlete's jersey number! To put it simply, it happens... when it happens; the operative word is "star."

CANON FODDER

PUTTING CONTINUITY IN THE FIRING LINE

STRANGE NEW CANON

01

Our Canon Fodder corner of Fistful is all about taking our mission a step further, and connecting the dots in an even deeper way with the fictional *Star Trek* universe and its continuity. But this issue, I think there's a need to go "wider" as well.

Every recent new live-action *Star Trek* series has launched with its share of confusion and even controversy about content and characters regarding that other C-word, "canon." And this year I think it's safe to say that, as excited as so many *Trek* fans have been about the return to "standalone" story structure with *Star Trek: Strange New Worlds*, its unique mix of known "legacy" characters and timeline has spiked questions from many fans. Or even discomfort. Like @CaptainRanz of Brooklyn, NY, who posted at me midseason via Twitter:

The *Strange New Worlds* writers like to promote what they're doing as fun, but... every week, it seems they retrofit something into *SNW* that was original to TOS – Gorn, tribbles, T'Pring's interactions with Chapel – and others on Twitter are left to clean up their mess. Something's not right here.

Captain, have you ever worked in janitorial engineering? From where I stand, there's not much of a mess at all – but I understand what may be confusing. Almost every new *Trek* needs a little bit of "canon smoothing," but in this case I think you and a lot of fans forget just how much assuming we carry around regarding these familiar characters we've known the longest and yet not so much – at least, on screen.

I mean, red flags do go off for me – until I go back to check the record... and my memory. And so far, what I realize is *still* how gaping large are the holes in the tapestry of these original series backstories we think we know – and how easy it is to

DATACORE

LARRY NEMECEK

As a longtime *Star Trek* author of bestseller *Star Trek: The Next Generation Companion*, editor, consultant, interviewer, and archivist, Larry Nemecek hosts *The Trek Files* weekly for Roddenberry Podcasts, livestreams Trekland Tuesdays Live, and leads the Portal 47 monthly "backstage" fan experience and Trekland Treks location site day tours from larrynemecek.com. He is also producer of *The Con of Wrath* documentary, and his updated *Star Trek: Stellar Cartography* map/book set continues to help fans and *Star Trek* TV creators alike.

thread the needle. The *Strange New Worlds* writers are good canon seamstresses, indeed.

For example: ever since the delightful moments of a Vulcan katra swap gone wrong in "Spock Amok," folks like the good captain worry about Chapel and T'Pring "palling around," in light of the shock that the original series Spock delivered when he "introduced" his fiancé to the bridge crew in "Amok Time," including Chapel.

But rewatch that 1967 classic and you'll realize Chapel's *only* reaction we ever see is wordless – and could mean almost anything. To be sure, this crop of Spock's friends and crewmates – Kirk and McCoy – have no clue about T'Pring, and with the Vulcan couple's betrothals on thin ice by then it's easy to see why he treats her existence differently than he does with Pike and Number One. I'm totally sold now on Chapel's reaction stemming not from shock at T'Pring's existence, but at her *return* – especially as Chapel had had most of a year back with Spock and he'd never mentioned T'Pring, apparently.

In contrast to her crewmates, Chapel's "Amok Time" jaw-dropper now means: "What? She's *still* in the picture?" (And yes, even Uhura is unaware in "Amok Time" – because, at least so far, young Cadet Uhura has not been privy to an introduction.)

More than all this, I think a lot of our *Trek*peeps forget that Season 1 of the original series is still *seven years away* from these opening *Strange New Worlds* moments – from 2259 to 2266. And "Where No Man Has Gone Before," Kirk's earliest days on the Big *E* set in 2265 with Dr. Mark Piper as his chief medical officer, preceding McCoy, is only a year earlier. That not only allows a slow, realistic unraveling of the Spock-T'Pring courtship, but sets up what happens to the obvious Chapel-Spock spark. With plenty of time left for Chapel then to take her leave, intertwined with an engagement and then the mysterious loss of and hunt for her next love – one Dr. Roger Korby, famed cyberneticist met in Chapel's original series nominal intro, "What Are Little Girls Made Of?"

Yes, Korby: Replying to fans clamoring about Chapel already drifting closer to Spock but with the android builder still in her future, *Strange New Worlds* Executive Producer and co-creator Akiva Goldsman has already tweeted: "Stay tuned!"

See? Seven years is really a long time – even when it's *not* about the Vulcan do-or-die involuntary mating cycle.

Meanwhile, of the critters Captain Ranz cites, tribbles were known to Dr. Phlox, for one, a century earlier – and to ill-fated Lt. Edward Larkin in Pike's time, as well! And as for the Gorn, again, let's check the tape: there's nothing stated about outright first contact with the Gorn in word or deed in "Arena," and we've yet to see how much outside of La'an's trauma memory we'll ever seen them here – even with awareness, as with the Romulans in Archer's time.

Now, does Lorca *know* the skeleton in his trophy room is a Gorn in *Star Trek: Discovery*? Or did he or an earlier owner just acquire it name-unknown, much as Archer famously stumbled across the Ferengi and the Borg long before Picard did – he just didn't tag them in the right paperwork, or with a name that registered 200 years later.

Meanwhile, what *does* happen to Dr. M'Benga to make way for Mark Piper – even briefly – and when? And to return in a lesser role when Dr. McCoy is chief medical officer under Kirk?

Most of all, remember: La'an already recoils from the mark on her family name caused by that infamous Augment forebear, Khan. What if she knew he was very much alive, and would be retrieved from the space freezer in just seven years?

Or... what if, amid her other family secrets not widely shared, La'an *does* know?

01 T'Pring (Gia Sandhu) with Chapel (Jess Bush)...

02 ...and Spock (Ethan Peck) in "Spock Amok."

THE DEFINITIVE GUIDE TO...
TNG'S PRIME DIRECTIVES

Thirty-five years ago, on September 28, 1987, *Star Trek: The Next Generation*'s pilot, "Encounter at Farpoint," was first broadcast, beginning a seven-year run of episodes that would redefine what *Trek* was and could be. As part of *Star Trek Explorer*'s 35th-anniversary celebration of the show, here we present the Definitive Guide to *TNG*'s prime directives: the 35 elements that made *The Next Generation* great.

WORDS: RICH MATTHEWS

When *Star Trek: The Next Generation* went into production in 1986, the original series crew were at their big-screen height with the light-hearted, eco-friendly *Star Trek IV: The Voyage Home*. Kirk, Spock, Bones, Scotty, Sulu, Uhura, and Chekov were more beloved than ever after gallivanting around mid-1980s San Francisco with humpback whales, so the announcement of the first new *Trek* TV series in 20 years, with a cast of unknowns, was met with a collective shrug. Adding to the skepticism, the concept of a bald, English Shakespearean actor taking the center seat after William Shatner's career-long devotion to melodramatic line-readings just seemed bonkers.

Eight years later, as Picard, Riker, Data, Crusher, La Forge, Troi, and Worf readied their own jump onto cinema screens, the crew of the family-hosting *U.S.S. Enterprise*-D had broadened, deepened, and redefined *Star Trek*, birthing its own next generation of fans and cementing *Star Trek* as the cultural powerhouse it continues to be today. Without Gene Roddenberry's decision – having been systematically sidelined by the movies – to do *Trek* "properly" in all its utopian glory back on TV, there'd be no *TNG* movies, no *Star Trek: Deep Space Nine*, no *Star Trek: Voyager*, no *Star Trek: Enterprise*, no *Star Trek: Discovery*, no *Star Trek: Strange New Worlds*, and *definitely* no *Star Trek: Picard*. We might have got a movie reboot, but there would have been no need for an alternate timeline to free up the creators from the (perceived) constraints of "canon."

Original series fan trigger warning: Jean-Luc Picard became *the* quintessential Starfleet captain, and his crew the yardstick by which all other *Star Trek* incarnations would be measured, with Patrick Stewart overcoming early stigma to become a full-fledged, multi-franchise star. Admittedly, Gene Roddenberry's influence over *TNG* quickly waned (through a combination of ill health and studio politics), but the Great Bird of the Galaxy's greatest skill was spotting talent – onscreen and off – and his successor, Rick Berman, was ready to boldly take *Trek* to new heights of popularity and quality while always protecting the essence of Roddenberry's ambitious, idyllic vision of humanity's future.

Now, with the show reaching its 35th anniversary, it's time to look back at exactly what made *TNG* so amazing, and how it achieved a legacy that still sees Picard battling Q, the Borg, and, well, time on our screens three decades later.

01

DATA CORE

Originally aired September 28, 1987–May 23, 1994

Syndicated (Viacom)

Seven seasons; 176 episodes

Season 1: 25 episodes

Season 2: 22 episodes

Season 3: 26 episodes

Season 4: 26 episodes

Season 5: 26 episodes

Season 6: 26 episodes

Season 7: 25 episodes

Set 2364–2370

01 Worf attempts to dispatch an invading Borg drone in "Q Who."

THE CREW OF *STAR TREK: THE NEXT GENERATION*

01 **Created by:** Gene Roddenberry
Showrunners (Executive Producers): Gene Roddenberry (1987–1991); Maurice Hurley (1988–1989); Rick Berman (1989–1994); Michael Piller (1989–1994); Jeri Taylor (1993–1994)
Directors of note: Cliff Bole (25 episodes); Les Landau (21 episodes); Winrich Kolbe (16 episodes); Rob Bowman (13 episodes); Robert Scheerer (11 episodes); Jonathan Frakes (8 episodes); Robert Wiemer (8 episodes); Alexander Singer (6 episodes)
Writers of note: Ronald D. Moore (27 episodes); Brannon Braga (19 episodes); René Echevarria (16 episodes); Joe Menosky (14 episodes); Michael Piller (13 episodes); Jeri Taylor (13 episodes); Maurice Hurley (12 episodes); Naren Shankar (9 episodes); Richard Manning (8 episodes); Hans Beimler (8 episodes); D. C. Fontana (5 episodes); Gene Roddenberry (3 episodes)

The writers, producers and directors behind *TNG* – the first TV show of its size to go straight to syndication – comprised a rock-star roster of talent. Early teething problems during veterans Gene Roddenberry and Maurice Hurley's two years in charge gave way to a crucible of bold, inventive storytelling under new kids on the transporter pad Rick Berman and genius Miller Piller. This dynamic duo was responsible for nurturing genre lynchpins Ronald D. Moore and Brannon Braga, supporting Jonathan Frakes from onscreen first officer to feature film director, and elevating Jeri Taylor to the position of spearheading TV's first female starship captain on *Star Trek: Voyager*. There are too many brilliant minds to pay proper homage to here, but rest assured, from Season 3 on, *TNG* had one of the best production teams to *ever* work on US television.

THE CREW OF THE *U.S.S. ENTERPRISE* NCC-1701-D

02 Captain Jean-Luc Picard (Patrick Stewart)

Rational, scientific, and diplomatic, Picard was a deliberate step away from the "force of nature" Captain Kirk. His cool, authoritarian persona – very much mirroring the actor portraying him – was gradually tempered by his devotion, sense of humor, and unerring compassion. Patrick Stewart brought gravitas and, frankly, a quality of performance not seen before in *Trek* that elevated both character and show. Picard rivalled and, for many, surpassed his predecessor, with a lengthy 2012 *StarTrek.com* poll naming him the best captain of all.

03 Commander William T. Riker (Jonathan Frakes)

With Picard constrained to the bridge by more consistent regulations, derring-doing and ladykilling fell to Kirk 2.0, with Riker even inheriting Jim Kirk's middle "T." But it didn't take Jonathan Frakes long to throw off the shackles of "Diet Kirk," as the first officer showed a passion for life that Kirk missed out on due to myopic devotion to his ship. The trombone, the cocked-shouldered strut, the first beard of *Trek*: Riker's infectious bravado, jollity, and all-too-human flaws made him the center of the ship's community – and chief poker player.

04 Lieutenant Commander Data (Brent Spiner)

The breakout character of *TNG*, Brent Spiner's Spock-meets-Pinocchio android continued the tradition of exploring humanity via alien/technological proxies. Data is simply *Star Trek* at its best: a great character, an outstanding cipher for Big Idea science fiction, and one bravura role for a versatile performer like Spiner to get his tripolymer teeth into. Throw in a beautiful friendship with Geordi, a father-son relationship with Picard, and *Star Trek*'s Prime Feline, Spot, and everything that's great about *TNG* is present, correct, and profound in Data.

05 Lieutenant Commander Geordi La Forge (LeVar Burton)

Who else could make a hair barrette covering their eyes work? Thanks to his landmark role on *Roots*, LeVar Burton was the highest profile cast member when *TNG* launched, but Geordi truly came into his own once promoted to chief engineer in Season 2, adding dimensions beyond being "the blind one." *Enterprise*-D adoration fell to its primary caregiver – even as he struggled to find romantic love throughout the series – bringing Scotty-level humanity to the engine room. Geordi is *TNG*'s heart; without him, we wouldn't have the "last-possible-moment-emergency-door-roll" maneuver.

06 Doctor Beverly Crusher (Gates McFadden)

Not always the best-served character on *TNG* – how many of Crusher's patients actually survived?! – luckily Gates McFadden's unerring commitment and dignity elevated the D's MD and resident mom beyond often stereotypical writing (cough-"Sub Rosa"-cough). Whenever given proper care and attention ("Remember Me"; "Suspicions"; "Attached") the good doctor shone, with her simmering flirtation with Picard the great unconsummated "what if" of *TNG*. Testament to McFadden was Crusher's Season 3 return after a behind-the-scenes dispute saw her seconded to Starfleet Medical (i.e., fired) for Season 2.

07 Counselor Deanna Troi (Marina Sirtis)

Unlike Wil Wheaton's Wesley Crusher, Marina Sirtis dug her heels in and dragged Troi past initial character problems ("I feel... great... pain" awkwardness) to become the model of a modern, independent 24th-Century woman, with the actress' petitioning of the writers for better storylines seeing Troi promoted, kitted out in full uniform, and even piloting the *Enterprise*.

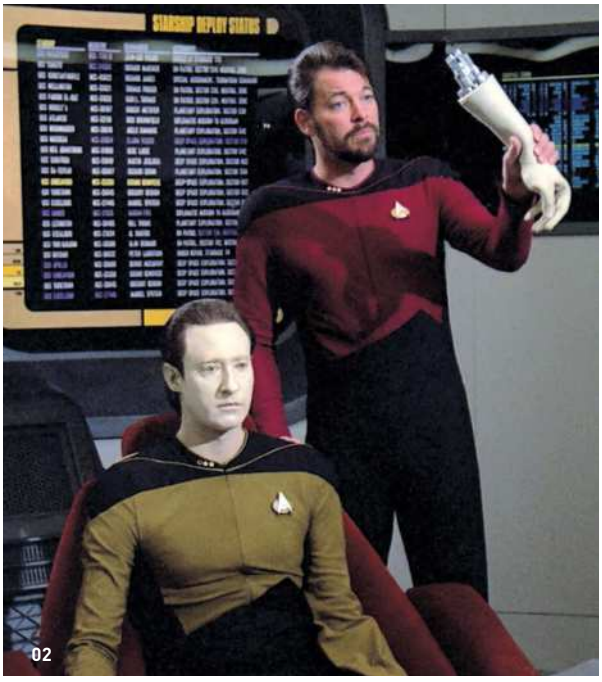
Based on her, ahem, "skant" duties in Season 1, no one would have predicted her infiltration of a Romulan vessel as an undercover member of the Tal Shiar ("Face of the Enemy"). And she got to date Worf, lucky gal (just ask Dax).

08 Lieutenant Worf (Michael Dorn)

Best. Klingon. Ever. FACT. A hybrid character initially born from backstage bickering, Worf – Starfleet's first Klingon officer – bloomed as *TNG* progressed, to the point that he was transferred to *DS9* to boost audience appeal. Michael Dorn also holds the rare honor of appearing on both small- and big-screen *Trek* at once (*Star Trek VI: The Undiscovered Country* and TNG, then the *TNG* movies whilst on *DS9*). The actor solely responsible for giving Klingons credibility (often partnering with gifted writer Ron Moore), Worf was also damn funny ("I am NOT a merry man!") and brought deep soul to a species previously reduced to scenery-chewing villainy. The unsung hero of *TNG*.

09 The *U.S.S. Enterprise* NCC-1701-D

Andy Probert's sleek *Galaxy*-class design was pretty much reviled in 1987 by virtue of being different. But by the time Troi crashed the saucer section in *Star Trek Generations*, fans were weeping as though a beloved relative had passed into the Nexus forever. This flagship was bigger, bolder, and had kids running around its roomy, neutral-brown-hued carpeted corridors; it had moving phaser banks, a detachable primary hull, and could carry more than 1,000 people; it successfully fought Klingons, Romulans, Cardassians, Ferengi, and the Borg. In short, it's an icon. The movie-era E may look cooler, but the big, brassy D remains the greatest starship, embodying the Federation's values of unity, diplomacy, and exploration like no other vessel before or since.



02

02 Riker removes Data's forearm for judicial examination in "The Measure of a Man."

03 Tasha Yar returns from the dead – albeit in an alternate timeline – in "Yesterday's Enterprise."

BIG IDEAS

10 Metaphor-based language ("Darmok")

"Darmok and Jalad at Tanagra," etc. The race of Tamarians introduced in the second episode of *TNG*'s fifth season spoke entirely in metaphor, specifically using people and places from their cultural myths to communicate intent and meaning – even if that sounded like gobbledegook to Terran ears. Storytelling genius saw the removal of the universal translator cul-de-sac that sees all races speaking "Standard"; the individual words are converted but the symbolism remains opaque, losing the meaning. Picard gets stranded with Tamarian Captain Dathon (*Star Trek II: The Wrath of Khan*'s Paul Winfield) and their survival hinges on successful communication. Boom! Vintage *Trek* storytelling and character exploration; simply wonderful.

11 The Collective ("Q Who")

It's easy to forget the blast of energy the Borg injected into *Star Trek* back in 1988 when they debuted in Season 2. After struggling to find a potent adversary to rival the Klingons and Romulans, the terrifying hive mind from the other side of the galaxy – relentlessly malevolent in their quest to "assimilate" every

03

species they encounter – was the most potent baddie *Trek* had ever conceived. Completely opposed to the ideals of Roddenberry's future vision of liberty, curiosity, and unity (by choice), the Borg take what you have to improve themselves, assimilating it and making it part of the Collective: one shared mind, purpose, and bio-mechanical voice emerging from huge cube ships. They're so scary even super-reasonable Guinan hates them.

12 Timey-Wimey Shenanigans ("Cause & Effect"; "Timescape:"; "Yesterday's Enterprise"; "All Good Things…"; "Tapestry"; "Time's Arrow")
No slingshots round the sun for *TNG*, nuh-uh. Wormholes, causality loops, and omniscient playfulness are only a few of the ingenious temporal McGuffins employed on the show. To quote *Star Trek: First Contact* – Data: "Sensors show chronometric particles emanating from the sphere…" Picard: "They're creating a temporal vortex!" Riker: "Time travel."

13 Lifetime-in-20-Minutes ("The Inner Light")
In what could have easily been a classic *Twilight Zone* or *Outer Limits* episode, or a timeless short story from Harlan Ellison or Arthur C. Clarke, an alien probe projects a beam into the bridge of the *Enterprise*-D, incapacitating Picard to transport his mind to long-dead Kataan, where he lives a lifetime as "Kamin." Picard emerges unscathed, retaining all the memories of the extinct culture – but also of the family he lost as a result. The probe contains a flute, the instrument Picard mastered in his life there, which the captain continues to play, remembering and honoring the long-lost society.

14 The Traveler (Eric Menyuk in "Where No One Has Gone Before"; "Remember Me"; "Journey's End")
A Season 1 hint at *TNG*'s conceptual ambition, Menyuk's inter-dimensional alien travels across space-time to observe and, on occasion, help – as he does when he meets Wesley, who he recognizes as a kindred being, capable of far more than his human origins suggest. For a character with so few appearances, the concept resonated deeply with Trekkers, even reappearing at the end of Season 2 of *Star Trek: Picard*, with Wesley now a full-fledged member of the "group."

EPISODES

15 "The Best of Both Worlds"
The *Enterprise* vs the Borg. Riker vs Locutus. Data vs the Collective. There may be more rigorous and thoughtful episodes of *TNG*, but you'd be hard-pressed to find any more epic, exciting, or breathtaking. Better than most of the movies.

16 "Yesterday's Enterprise"
The moment *TNG* became its own incredible show, this alternate timeline episode sees Picard and crew losing a Klingon war, Tasha Yar back on the bridge, only Guinan knowing it's all "wrong," and the out-of-its-timeline *Enterprise*-C on a suicide mission to set history right. Plus, Worf tries prune juice for the first time ("a warrior's drink!") and Picard exclaims: "Let's make sure history never forgets the name *Enterprise*!"

17 "All Good Things..."
One of the best series finales ever made. Period. Q brings *TNG* full circle with a Picard-centric exploration of time, consequence, and identity that remains one of the show's finest – and one of *Star Trek*'s greatest. Period. Again.

18 "The Inner Light"
Patrick Stewart is a Great Actor Exhibit A: who else could effectively and movingly portray a whole lifetime in 35 minutes? This stands alone as a complete story exquisitely told.

19 "The Measure of a Man"
Is Data man or machine? What rights should artificial life forms have? Who determines what is sentience? Who decides who lives and who dies? Quintessential, unadulterated *Star Trek*.

NEW ALIENS

20 The Borg
Resistance did indeed prove futile, even before the Borg Queen (who waited in the wings until she got a screen big enough to contain her in *First Contact*).

21 Cardassians
Awesome if arduous alien make-up, introduced on *TNG* before the spiky warmongers became the Gestapo of *DS9*, siphoning off the aggression of the Klingons (minus the honor) and duplicity of the Romulans (without the class).

22 Bajorans
Ensign Ro was our intro to the wrinkly-nosed, hard-edged, insurgent Bajorans, whose planet, culture, and religion became crucial to ongoing *Trek* while allowing examination of terrorism in a nuanced manner.

23 Ferengi
They didn't really get a good crack of the energy whip on *TNG*, but Picard and co.'s encounters with the money-grabbing profit-mongers with the humungous earlobes and pointy teeth laid out the fundaments built on to spectacular effect on *DS9*.

24 Trill
As seen in Season 4 episode "The Host," *TNG*'s dazzling creativity is typified by the symbiotic Trill, who play host to large worm-like symbionts that merge the host's personality with their own and all past hosts too.

04 Miles O'Brien makes his debut in "Encounter at Farpoint."

05 Q returns to bring events full circle in series finale "All Good Things..."

04

RECURRING CHARACTERS

25 Q (John de Lancie)
TNG's bookend character, the deity-like trickster only appeared in eight episodes of the show, but his puckish presence felt, well, omnipresent, thanks to de Lancie's infectious glee. His stint as a mortal human in Season 3's "Deja Q" is a masterclass in comedy and pathos.

26 Lwaxana Troi (Majel Barrett)
Overbearing and annoying, yes, but Mrs. Roddenberry's loud, brash, and disinhibited Betazoid mom-to-Deanna grew and deepened her and her daughter's characters with each flamboyant appearance.

27 Chief Miles O'Brien (Colm Meaney)
Moving from battle bridge to transporter room before finally getting a permanent gig on *DS9*, Irish everyman O'Brien was a class act from "Encounter at Farpoint" on. The model of talent winning over producers, Meaney's droll delivery saw his character grow and grow.

28 Ensign Ro Laren (Michelle Forbes)
In the world of Starfleet bonhomie, spiky Ro Laren and her Bajoran temper were a welcome slap to the face. Forbes was a simmering, indignant powerhouse, forever on the cusp of an outburst thanks to the intergalactic chip on her shoulder.

29 Guinan (Whoopi Goldberg)
Goldberg famously petitioned to board *TNG*, so we got the mysterious-yet-warm Ten Forward bartender from a race of listeners, the El-Aurians, with a penchant for wide, flat, colorful headgear. Her interactions with Picard made

the captain ten times more human and interesting.

30 Lieutenant Reg Barclay (Dwight Shultz)
Star Trek's goofiest, sweetest screw-up; when he's not lost in holodeck fantasies, he's devolving into a spider or becoming a super-computer intent on taking over the ship. *A-Team* vet Schultz made Reg hilarious and lovable.

31 Gowron (Robert O'Reilly)
Who knew *Star Trek*'s most prominent "Bug-Eyed Monster" would be one actor's exquisite wide-eyed performance. He may be the Klingon Chancellor, but Gowron is all about O'Reilly's hissed line readings and BEM expressions.

32 Captain Edward Jellico (Ronny Cox)
The question of what the *Enterprise* would be like under a different captain was resoundingly answered in two-parter "Chain of Command" when no-nonsense Edward Jellico temporarily (and brusquely) replaced Picard.

33 Lore (Brent Spiner)
Data's evil twin brother – actually the failed "feeling" prototype – gave audiences their first taste of what Spiner could do, with "Datalore" arguably one of the best early episodes.

34 James Moriarty (Daniel Davis)
The sentient hologram who gave *Voyager*'s EMH hope, this droll, urbane variation of Sherlock Holmes' arch nemesis, first seen in Season 2's "Elementary, Dear Data," evolved into a rich philosophical exploration of life, intelligence, and self-determination.

AND FINALLY...

35 The Open Script Submission Policy
When Michael Piller took a punt on young Ron Moore, who foisted his "The Bonding" script onto a *TNG* tour guide, the 25-year-old's success led to the executive producer instituting an open script submission policy. *Anyone* – writer, fan, security guard – could write a spec script, sign a release, and get it read by the producers. The policy resulted in more than 3,000 scripts coming in per season, but it gave television superstars like Bryan Fuller, Jane Espenson, and René Echevarria. Piller's ambition to "open the gates to the fan community and people that want to write for the show" showcased *TNG*'s inspiration, and got them through a writer's strike. Alas, the policy was decommissioned with *Enterprise* in 2001.

EXCLUSIVE FICTION

Growing Pains

WORDS: PETER HOLMSTROM
ART: LOUIE DE MARTINIS

Pain... The first glint of awareness was always the same. Childhood dreams of blissful joy faded, transitioning to a dull throbbing on each side of the temple.

For a moment, he let himself believe the dream was real – perhaps the childhood in Mogadishu, Somalia, was real, and he'd awaken to find his mother and father back from an exozoology mission. He would be well. But, as it had done many mornings before, the dream faded, the dull pain remained, and Lieutenant, Junior Grade, Geordi La Forge sat up in bed.

Geordi instinctively rubbed the side of his head, knowing it would only make the throbbing worse, but unable to stop himself. He had slept on his temple again, right where the VISOR connection to his skull would be made. An instinct to protect a wounded area? Or perhaps his body's desire to draw attention to the pain, and notify appropriate departments to help thwart infection. The unintended pain came with the VISOR, with no cure.

Doctor Crusher tried to tell him as much when he first reported to the *Enterprise*, three months before.

"I see two choices. The first is painkillers—"

"—Which would affect how this works. No. Choice number two?"

"Exploratory surgery. Desensitise the brain areas troubling you."

"Same difference. No, thank you, Doctor..."

It had been a long shot, of course. Even Doctor Beverly Crusher, one of the best and brightest of the Federation, wouldn't have a miracle cure which no other medical textbook had. Still, he'd allowed himself a glimmer of hope. Instead, he received another sympathetic shrug of the shoulders.

That conversation rolled through Geordi's head as he strolled through a lush forest on the planet Ruan IV, with an away team from the *Enterprise*.

"How much further, Minister?" Commander Riker asked the amphibian minister leading the charge. The Federation had been contacted by the Ruan IV with promises of powerful medical resources, if a trade treaty could be reached.

"Thessss temple isss ahead, Comandderrrr."

The planet had a long history of religious activity tied to nature. Yet, there was no denying, the claims of medical miracles from the natural plant life were… intriguing.

Despite extensive education in antimatter power and dilithium regulators at the Academy, Geordi accepted a helmsman position on the *Enterprise* – no better way to be on the front lines of the latest discoveries, both for technological advancements, and maybe… just maybe… a cure for himself…

Geordi's red and black uniform bounced off the multi-colored display of plant life around him. Unlike the natural sight experienced by other humans, Geordi's VISOR subverted his blindness to translate the visual landscape into complex electrical signals directly to the brain. He could see… everything. The whole range of the EM Spectrum, translated by his VISOR, to his brain. Color, sound, heat, and even vibrations coalesced into a wide symphony of inputs.

Security chief Tasha Yar strolled up.

"I always thought the Federation was a secular system, yet here we are negotiating with a people that prides themselves on their religious heritage. Why?" Geordi always found Tasha's voice the most soothing of the crew. While he didn't technically have the frame of reference to know what humans described as objectively beautiful from a visual perspective, he imagined her to be a very beautiful person.

Geordi shrugged. "Hope? Hope of something better, left undiscovered."

"Arrrivvveeeddd," The Minster indicated from the front of the party. Geordi stood before a large ornate temple, spread into the side of a mountain. The temple seemed to be made of plants, each flower, fungi, and bush ungulated in unison, as if connected.

"Theysssss heallssssss."

As they neared the Temple, Geordi was hit with a cacophony of visual input. "Commander, I…" Every wave, from sound to light to heat, crashed into Geordi's VISOR in ways he'd never seen before. "Whoa… Would you look at that."

"What is it, Geordi?" Data asked. Geordi focused on the android, finding comfort in the almost total lack of VISOR inputs from his lifeless friend.

"Everything is... changed. This temple has a very different resonance frequency than any I have ever seen."

"Recommend caution, sir. This may be a trap." Tasha's soundwaves cut through the cacophony like cool water, giving an anchor of normality to latch onto.

"Noosssss... issss sacred placcceeee," the minister reassured.

"Commander, if these lifeforms are truly different than anything we have seen, the possibilities for scientific advancements would be significant," Data countered.

The pain through Geordi's temple increased. Perhaps something associated with the planet? Perhaps just his imagination.

"Are they safe to harvest? Scientific study will be required before a trade deal can begin." Riker authoritatively proclaimed. The Minister nodded and bowed.

Geordi did his best not to show his discomfort. "Sir, I'd like to assist with the sample analysis. I think my VISOR readouts may be useful." Tasha's body temperature rose, clearly not pleased with this support of a potential threat.

"Do it." Riker nodded towards Tasha. "Hopefully this mission proves uneventful."

It was... on the planet.

Geordi and Tasha strolled down the corridor of the *Enterprise* some days later.

"Laboratory duty. Not a bad way to take a vacation," Tasha chaffed. Geordi let out a wide smile and laughed.

"Hardly. Excited to get my hands dirty. Remember, my training was in engineering, and my parents were scientists."

Geordi stopped before Cetacean Ops. Starfleet usually designed entire ships for aquatic lifeforms, but the appeal of serving on the *Enterprise* traversed more than just humanoids. Cetacean Ops was especially built for aquatic organisms, with water of various salinity to accommodate different lifeforms.

"Well, hope you have a good time with the fishes. I'll be practicing my Anbo." Geordi smiled, but pushed thoughts of Tasha in the holo-gym out of his mind as the door opened to –

An observation room pulsating with sound vibrations, shaking the glass with rhythmic regularity.

Lieutenant Soaf-ie, a Selkies of the planet, Pacifica, floated in the center of a large tank... asleep and doing the underwater equivalent of... snoring.

Geordi turned to Tasha with a look of puzzlement, only to see Tasha inch away in a stance of mock-nervous caution.

"Good luck." She whispered, and was gone. Geordi turned back to the tank, and strolled forward.

"Hello?" Nothing. Frustrated, he reached up, and knocked on the observatory window.

Soaf-ie shuddered awake, ripples of the scales giving a wispy appearance to the mermaid-like scientist.

"Pardon me, I was conducting an experiment." The high-frequency melodies used for communication turned to basic and they passed through the translator on the nearby wall.

"An experiment in wasting time?" Soaf-ie cocked her head to one side, and Geordi had the distinct impression she was staring directly into his soul.

"Sorry, I didn't mean – I'm just excited to get started."

Geordi turned to stare at a laboratory stasis pool, where a number of plant species from the planet now resided. Unlikely to last long in the *Enterprise* environment, submerging the samples in a stasis tank of water seemed appropriate.

"Speed and excitement are not the scientific way, Lieutenant," Soaf-ie said silently.

Days went by with little success. For reasons unknown, it took many configurations for the sensors to even register the plants' existence. Geordi's excitement grew at the thought of new discoveries.

"The molecular structure of these samples is extraordinary."

"What do you see, Lieutenant?" Soaf-ie floated in the observation tank above, connected to the lab stasis pool by a small inlet pipe.

"It's Geordi, please." He adjusted the display to show Soaf-ie. "Variations of wave patterns on every level."

"And these plants have medicinal properties?"

"That's the claim."

"A long journey is ahead of us. One of patience, and small rewards." Geordi's head throbbed. He'd had this pain all his life, but it seemed to be getting worse. Could there be a connection? Or just his own imagination…

"What if we kick it with antimatter radiation?" Soaf-ie merely floated in the water like a judgmental angel.

"We break the plants down into their molecular base, and build them back up from there."

"Antimatter radiation is dangerous. As an expert, you should know that."

"But as an expert, I know what it can handle. Think about it. Working from the outside in could take years—"

"Decades, if proper scientific procedure is followed."

"But why wait when we can unlock the secrets of these organisms right here?! Think of all the people we can help."

"You're pushing too hard, Lieutenant, and could contaminate the samples."

"I don't think so." Geordi marched to the control console and began punching in keys.

"We have yet to gain any readings, you don't know what radiation will do."

Geordi queued up a burst of antimatter radiation, and activated a containment field to keep the samples in check. "Science is about taking chances, and making mistakes."

Soaf-ie swam right to the protective glass and smashed her fist against it.

"No, Geordi, that—" Geordi wasn't listening. Excited, at last, to be doing something.

Geordi punch the key and activated the antimatter radiation, only to find…

Nothing. The plants were neither affected nor dismantled by the radiation. Not even a shudder.

Then, Geordi noticed something... Subatomic. Division.

"Geordi? What is it?"

"That's not possible." Geordi looks to the console for confirmation, but sensors maintained nominal readings. Yet Geordi's VISOR told him differently.

> "SCIENCE IS ABOUT TAKING CHANCES AND MAKING MISTAKES."

"The structure of the plants are changing on a subatomic level. They're in a state of quasi-molecular flux?..."

"Dimensional alteration?"

"No. They're… growing."

Even now, Geordi could see small spindles of green sprout from the plant samples.

"Spontaneous cell division is highly unlikely."

"Tell that to them…" Geordi checked the containment field, still at full power, but the plants were growing rapidly.

"Decontaminate!"

"The containment field is holding. We can still get vital information."

"Its growth is unexplainable, do not let your own desire for answers blind you to the dangers of the situation."

Geordi ignored the warning. His VISOR was processing information at a rate he never thought possible. Images distorted, as the onslaught of the alien waves emanating from the plants became overpowering.

"Lieutenant!" Geordi snapped back to consciousness, not even realizing he'd disassociated, to find the containment field had been breached. Spindly tendrils of plant matter flowed through the field as if it wasn't even there, and were now venturing into the Cetacean Ops tank itself. Soaf-ie was at her control console, staring back as vines grew larger.

Geordi gritted his teeth.

"Computer, reinforce the containment field." The field hummed, but rather than cutting off the growth, the vines shuddered and grew thorns, each releasing a brownish liquid in their wake.

Geordi's mind raced for an answer, as toxins inched closer to Soaf-ie with each passing moment.

"Computer! Emergency contact the Minster of Ruan IV." The communication display lit up with the sleepy Minister.

"Sssss-whatttttsss?"

"Minister, our plant samples are growing out of control, how can we stop it?!" The Minister stared perplexed.

"Whyss wouldss wess knows? To question, isss to doubts the godss. Thiss

isss blasssphhemmyyy." Geordi cut the comm channel in frustration, and stared around.

"Lieutenant…" Geordi looked toward the observation tank as Soaf-ie lost consciousness. Its once clear liquid now strewn with massive viperous vines, expanding in every direction.

"No!"

"Geordi? What's going on?!" Tasha Yar barked out as she and a security team entered. Her face turned to terror before the mountain of swimming horror. "Oh no… Phasers ready. That water pressure is enough to destroy this section, no firing until I give the order!" Shame washed over Geordi at what he had done.

"I can fix this, hang on!" Geordi looked at the console, which only moments before read nominal readings as he programmed the computer to emit a low-level antimatter radiation burst. The console still read nominal…

"No sensor readings… affected by strong containment fields… The plants must feed off antimatter radiation! A low-level burst of ion radiation may counteract it."

Geordi moved to the tank and opened the entry hatch.

"Not the time for a dip, Geordi!" Tasha yelled.

"I have to get her out! Ion radiation could kill her."

"The exits are jammed!"

"I'll make one." Geordi grabbed a phaser from Tasha. "Trust me, please." Tasha nodded solemnly.

Geordi returned to the hatch, the thorned vines nearly as big as his arm swinging menacingly through the water. He clocked the rotation of the movements, and at the free moment, dove in.

Water and toxins swirled around him. Massive vines missed him by inches as he swam toward Soaf-ie. Muscles screamed, and his head throbbed. As he reached her, a vine came crashing through the water towards them. He turned just in time and fired his phaser. Not sure if it would have an effect, he was grateful to see it slice through the organism with deadly force. The water around Geordi suddenly filled with massive waves of sound that could only be described as pain… endless pain.

Geordi grabbed onto Soaf-ie and turned the phaser to the near wall – the other side of which was… space. He aimed the phaser at its highest setting and fired.

Instantly, Geordi and Soaf-ie were sucked into the blackness of space, missing the automatic force field safety by milliseconds. Geordi could feel the air pulled from his lungs with wrenching violence. He tapped his communicator, hoping the water hadn't damaged it, and grateful when his body dematerialized, and transported away…

…To Transporter Room 3. Geordi punched his communicator. "La Forge to Yar. Tasha, hit the radiation now!"

Geordi waited for what seemed like an age, and then –

"The plants are... shrinking. Force field holding. Seems you were right." Geordi collapsed with a gasp of relief.

Geordi stood before Captain Picard in his ready room. Neither he nor Lieutenant Soaf-ie needed much time in Sickbay, and repairs to the hull were underway.

"Sir, I tender my resig—"

"As you damn well should, Lieutenant." Picard's voice boomed around the room like a boxer hitting a practice pad. His body heat high, and pulse elevated. Angry, in other words.

"We do not go in guns blazing, we do not threaten lifeforms because it is convenient, and we do not wildly experiment because it's quicker. Patience and thoughtfulness, Lieutenant. If we don't have that, people get hurt, most of all… us." Picard let out a sigh. "And Starfleet does not ruin a life, because of a single accident. No one was hurt, and thankfully the bulkhead can be repaired."

"Sir, I… almost killed someone."

"Yes, you did. Learn from that mistake, and pass on that lesson to others, so we all may be better for it. Do you understand?" Geordi considered, then straightened.

"Yes, sir. What will happen to Ruan IV, sir?"

"For the moment, nothing. They now view us as heretics, and cut off communications." Geordi lowered his head. "In time, Lieutenant, as with all things, we may find a common ground again."

"Yes, sir." Geordi turned to leave. As the door opened, he stared at his station on the bridge.

"Captain? My training was in engineering. With your permission, I'd like to revisit that, with the aim of transferring away from tactical. Off-hours, of course. I think maybe my place is solving problems, rather than identifying them."

Picard let out a small smile. While many more discussions were needed, Geordi had a feeling his journey on this *Enterprise* was only just beginning…

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THE BEST GENERATION...?

In The Neutral Zone, we present a pair of expert *Star Trek* fans with an aspect of *Trek* lore to debate, and then get them to pick sides!

As part of our *Star Trek: The Next Generation* 35th anniversary celebrations, we asked our deliberating duo this question:

If you were to recommend one *Star Trek: The Next Generation* episode for a newbie to watch, which one would you choose?

Watch "Watchers": **MICHAEL CLARK**
"Cause" célèbre: **BUNNY SUMMERS**

01 Picard bids farewell to the Mintakans in "Who Watches the Watchers."

MICHAEL CLARK: I can't believe *The Next Generation* is celebrating its 35th anniversary this year. It only seems like yesterday that I was rushing to the video store – I'm definitely showing my age here – to rent out "Encounter at Farpoint" to see this new version of *Star Trek*. I don't know about you, Bunny, but this was a challenging question for me. I have my favorite episodes, but these wouldn't be a good introduction to the series. So, after much deliberation, the episode I would introduce someone to is "Who Watches the Watchers." How about yourself, Bunny?

BUNNY SUMMERS: Interesting, Michael… I think a few people would vote "Who Watches the Watchers" as a great introductory episode. For me, though, I find this episode – and to be honest, a lot of the *Star Trek* episodes that visit non-warp civilizations – a little boring. While I appreciate this is a great jumping-on point for new viewers, as they can see how the Federation principles stand up, I tend to find these quite slow. From *The Next Generation* I'd want something with more of a bang, like the Season 5 episode "Cause and Effect."

MC: "Who Watches the Watchers" has a strong moral storyline and is a standout episode for Jean-Luc Picard. The story has a lot of the core *Star Trek* ingredients: you have the *Enterprise* and the Federation seeking new life by their observation of the Mintakan people; you have the crew trying not to but failing to cause damage to their society, and at the core a debate on the Prime Directive. It's also an episode from the third season, which, for me, is when *The Next Generation* finally found its feet after two very shaky seasons.

#STETheNeutralZone
Head to The Neutral Zone to add your opinion to the debate. Follow **@StarTrekMag** on Twitter, **@StarTrekMagazine** on Facebook, or email **startrekmagazine@titanemail.com**

02 The *U.S.S. Bozeman* emerges from a temporal rift in "Cause and Effect."

BS: Ah, the Prime Directive – so, basically, rules and regulations from the get-go. I love "Cause and Effect" – it's one of my favorite episodes – because you don't need to know much about the crew or how the Federation functions. I'm not a big fan of *The Next Generation*, so I do think it's a great jumping-on point to get the new viewer questioning who the crew are and how space works without having to think too deeply about the plot. The destruction of the *Enterprise* near a distortion in the space-time continuum causes a temporal causality loop to form, trapping the ship and crew in time, and honestly, who doesn't like to see a ship destroyed over and over again while trying to work out why it's happening.

"I LOVE 'CAUSE AND EFFECT' BECAUSE YOU DON'T NEED TO KNOW MUCH ABOUT THE CREW OR HOW THE FEDERATION FUNCTIONS."

MC: "Who Watches the Watchers" also focuses on the show's lead, Captain Picard, and we see a good performance from Patrick Stewart as he tries to undo all the damage caused by the Federation. Anyone watching for the first time would see what a strong character Picard is, while the rest of the cast have something to do within the episode, including Riker and Troi. This is a dramatic story where the stakes are high, and I do feel it would keep someone interested and become intrigued about the series as a whole. There aren't any space battles, wormholes, or monsters, but for me that's one of the things that sets *Star Trek* apart. While those things do occur within the universe, *Star Trek* does not rely on them, and this episode would show that the story is more important than special effects.

BS: I think interest in *The Next Generation* massively spiked with the release of *Star Trek: Picard*, so there's a lot of people out there only just finding *TNG*, which, considering it hits its big 35th anniversary this year, is pretty insane and amazing. Now that we have the show on streaming thanks to Paramount+ – as well as on DVD/Blu-ray – it's accessible to a wider audience, because how we've watched content has changed massively over the years. I've read articles that give so many options for jumping-on points, but at the end of the day, I'll always want to see ships explode. I like it when Picard can't follow the rules, has no idea what's happening, or we get a story that's not about Picard – because rules are boring, and sometimes my Picard tolerance levels are low. So, "All hands abandon ship! Repeat, all hands abandon…"

TREK THROUGH LIFE

FANDOM AT THE FINAL FRONTIER!

WORDS: JAY STOBIE

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COSPLAY COLLECTIVE

Assimilating knowledge and stories from *Trek* fandom's finest costumers...

Saving the Skant

"Love the positive vision of the future and the themes of exploration and boldly going," says cosplayer Ewan Cruikshank about *Star Trek*. "Bit of a lonely Trekkie growing up, didn't really know any other fans. Then met my partner Joe who was also a fan. Now we are regular convention-goers and have *Star Trek* friends all over the world!

"We first thought of the skants for a bit of fun! Gene Roddenberry created a future where you could wear what you want and be who you want and nothing fits that message more than a man in a skant," Ewan explains. "My partner Joe found a pattern, bought fabric, a sewing machine, taught himself how to sew and voila we both had skants to wear." These later evolved into *Star Trek: Discovery* medical and Mirror Universe skants.

From *Kelvin* to Prime-"Time"

"I like the optimism of *Star Trek*, the way it shows that people will be better in the future and the amazing technology that we will invent," explains cosplayer Mindy Madsen, who appreciates how the *Kelvin* Timeline movies have expanded *Trek* fandom. "I think they have introduced a new group of fans to the *Star Trek* universe," says Mindy. "I made Jaylah's costume because she is such an enjoyable character, she is really smart and also a badass… I think it's really fun to be *Star Trek* aliens."

Mindy's love for *Trek* extends to the latest streaming series as well. "I am so excited that there is new *Star Trek* on TV again," she exclaims. "I made the [Seven of Nine] costume from [*Star Trek: Picard*] because I have always liked [Seven] as a character and it is so fun to see a continuation of her story."

THE IDIC AWARD

Honoring fans who demonstrate *Star Trek*'s idealistic values in real life.

Upon noticing that local elementary school students seemed restless from studying at home during the pandemic, fan Leen Isabel chose to take action: "My husband and I decided to install a free lending library in our front yard as a way to provide book access and entertainment to our neighbors.

"I make it a goal to always include diverse stories and BIPOC authors to help guide a greater understanding of each other's cultures and experiences," says Leen. "I found that IDIC can absolutely be explored and practiced at home! To top it off, we even decorated ours with the *Enterprise* and the butterfly motif from LeVar Burton's *Reading Rainbow* to keep things fun and colorful."

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01 Mindy Madsen as *Star Trek Beyond*'s Jaylah...

02 ...and *Star Trek: Picard*'s Seven of Nine.

03 Ewan and Joe modeling their *TNG*...

04 ...*Discovery* medical...

05 ...and Mirror Universe skants.

06 Leen Isabel...

07 ...and her lending library.

08 Steven Johnson's portraits of Rios...

09 ...and Riker.

08

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QUANTUM ARCHIVES

Chronicling the creativity of *Star Trek* fans through art, crafts, and more!

Rios and Riker

Cristóbal "Chris" Rios has inspired awe in many *Star Trek* fans, including artist Steven Johnson. "Strong, brave, confident, even with his flaws that he seems to own," Steven says of Rios. When Rios appeared in *Star Trek: Picard*'s second season premiere, Steven knew he wanted to capture the character. "I just really like how he's written. When I saw him as the captain of the *Stargazer* I really wanted to create an image of him in the captain's chair."

Steven has also been creating a piece of art to celebrate *Star Trek: The Next Generation*'s 35th anniversary. A stunning portrayal of Commander William T. Riker is a key part of that project, as a recent rewatch of *TNG*'s first season sparked the artist's imagination and left him wondering if the series would have become as popular if Riker had been its main character. ▶

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Character Studies

"I really love *Star Trek* for its diversity – and queerness – and for making science fun and entertaining," says fan artist Jedzia Heen, who expresses appreciation for their favorite characters through art. "When watching *Picard*, I was so overjoyed to see who Hugh had become and how far he had gotten, and I quickly grew attached to him in the show.

"With Garak it was more of a slow process, but his obviously-not-so-obvious romantic banter with Dr. Bashir earned him a place amongst my favourite *Star Trek* characters from *DS9*," says Jedzia. "It also helped that I was able to watch Andrew Robinson and Alexander Siddig in their play in the SidCity online meetings." The artist was eventually able to meet Robinson and have him sign the drawing.

SECTOR 001

Learning about fans' "first contact" with *Star Trek*..

Inspiration and Representation

As Marisha Johnson-Patterson can attest, *Star Trek* has a way of finding us during difficult times. "I was introduced to *Trek* right as I dropped out of college," shares the fan. "It was me, the sofa, and BBC America playing *Star Trek* reruns while my sister went and made the bread. It just became a consistent thing for me. Job search, come home, video games, *Star Trek*.

Marisha soon found work as a chef while still setting aside quality time for *Trek*. "[*Star Trek*] inspired hope in me. My favorite part of *Trek* right now is representation. It's one thing to see a black person as an alien, or a black person as humanoid, or to see a plus size person as an alien or humanoid or male. But *Discovery* with [Sonequa] Martin-Green, Mary Wiseman, and Wilson Cruz is closer to what the world looks like now... different shapes, sizes, cultures."

Marisha has also discovered a passion for creating *Trek* costumes. "Cosplaying as Guinan helped me find myself... there was acceptance and an overall joy and happiness that I only associated with *Star Trek*."

THE RELAY STATION

Trek fans transmit their *Star Trek* recommendations.

Memory and Mystery

"It's a gripping and underappreciated episode with Kirk trying to solve the mystery on his own and Spock trying to figure out what Kirk is up to," says fan and cosplayer Alessandra about "The Conscience of the King," a classic original series episode. "I love the Macbeth framing and the issue of the unreliability of memory, wherein Kirk is very measured, but which is balanced by a small moment of Kirk decisiveness – the phaser – that really stands out to me."

A Visitor's Vision

Star Trek fan David Cheng, pictured here in a photo by Robert T Photography, turns to the adventures depicted in *Star Trek: Deep Space Nine* when choosing a classic entry in the franchise: "One of the best *Star Trek* episodes of all time is *DS9*'s 'The Visitor.' The adult Jake Sisko's lasting love for his father, Benjamin Sisko, and relentless obsession to rescue him is both moving and compelling. I highly [recommend] seeing it if you haven't already."

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10 Jedzia Henn's portraits of Garak...

11 ...and Hugh.

12 Marisha Johnson-Patterson with bat'leth.

13 Cosplayer Alessandra.

14 *Trek* fan David Cheng.

OBSERVATION LOUNGE

Star Trek cast members brief fans about their passions, projects, personal hobbies, and more.

Learning Languages with Hannah Cheesman

Hannah Cheesman, who portrayed Airiam in *Star Trek: Discovery* Season 2, has had an interest in language since childhood. From studying French in her native Canada to learning about Spanish during a trip to Cuba, Hannah perceived language as a puzzle to be solved. "I think that's why I still love learning languages: a puzzle that is just so satisfying – and *useful* – when you learn enough of it."

The experience is both difficult and fulfilling. "The most challenging part is the intermittent use of either language. It means that every time I use it, most of my energy has to go to playing catch-up," explains Hannah. "The most rewarding part is actually connecting with people from other places. Even if my Spanish and French are pretty broken at times, the satisfaction of communicating in another language just fires me up.

"Languages are alive, so they're like these... I wanna say house plants. Quiet but regular tending to them is what makes them flourish. So while I may never be completely fluent – simply by virtue of my life and work and lifestyle – the idea of my being an octogenarian who's spending half her day speaking Spanish or French, keeping my brain sharp and my wit present... I mean, that's the dream."

BY CALUM COLLINS

ENCOUNTER AT FARPOINT

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E M U I V A X C P Q Y T G N L P K K R A Q C Q S S
N Y V P H Z A B T D B J Y H P Q C O N T I N U U M
G G J N I N W S O O J K R I X J V R U U D G G I X
A E Y T H X T K A L K B W P M P E W Y N Q E D Z V
G C H F Q H A J S Y D M V O D X U D X X D O O L K
E U T D A O K C R J W B J A R D C P K G O V U F S
C V A B C R K N Y P F O A I G L X F I N U O I Z A
J V L T J Y P F K J R W O N O I D V B C G G L Q U
O G O D P S C O W G R M B S D D K W Y Z A H S W C
K M S W E W V O I O R I S J P I N J A W E R L X E
G N C Y K N Q S N N G V U E M O C L C R K G D J R
D U B L J W E A T E T B O F M M R I G K I Y V P R
A M H B T Y W B O Y K X E O E V E P T H J I J E Y
L B Y Q D O Z W I N S J V K F J L R X Y L Q I Q E
A E A N E G T B G V Q X D J J Q W N Z H T R A B N
A R Q T C T F Y K M K G G Y X C K J R Z N Z X F D
H O T Y T H S C T E V T I E A N P V G F R H B J X
M N R D G U D M E D A L O F V A L O R B A V T A F
M E I I V O V P X Q P K F E L X Z L U I Y T S P N
B I P N V N S H G H H U P D H I V R I D J M Z U V
N M H S W J W M G O L O F V U B G X P Z E X J Q A
V O Y G C C C E W Q T D V H B Y R P Y G M J H P P
G O H B T N B R Q N R J G H J Y O L H L G P G W M
J N O V Q S F L A M T O R F A R M B G V P C E C F
R S L Q M B Z D G S M E R E C P K F K Z N K X E A
T V O X G D Y E B W G M E X F O G Q W V D E H R N
E Q D C R G G R F K A H L A D M I R A L M C C O Y
J F E Q N H W R P Y S R W Z D Y E A A C L C D J C
Z M C A O G I N H Y X Z M G O V R W G N H Z W F X
N R K H G M R D H Q E X J A X T E C S F O F F R H

01. OLD BANDI CITY
02. ADMIRAL MCCOY
03. Q CONTINUUM
04. FARPOINT
05. WORLD WAR III
06. HOLODECK
07. PICARD
08. DENEB IV
09. SAUCER
10. ENGAGE

1 – 7: You'll never convince Q that humanity is worth saving!

8 – 15: The Continuum will watch your career with interest.

16 – 20: Excellent, mon capitaine!

Answers: Score 1 point for each correct answer.

Wordsearch

Spock the Difference

"Actually, the issue at stake is *patriotism*. You must go back to your world and put an end to the *Commies*. All it takes is a few good men!"

"I am *superior*, sir, in many ways. But I would gladly give it up, to be *human*."

To Boldly Quote

"I'm not a family man, Riker, and yet Starfleet has seen fit to give me a ship with *children* aboard."

SPOCK THE DIFFERENCE

You're on trial to see if you can spot the five differences in the iconic court scene from "Encounter at Farpoint"!

TO BOLDLY QUOTE

FROM THE FIRST TIME WE HEARD PICARD SAYS "ENGAGE!" TO Q'S "MON CAPITAINE," "ENCOUNTER AT FARPOINT" IS FULL OF ICONIC PHRASES! CAN YOU FILL IN THE BLANKS OF THE ONES HERE?

"ACTUALLY, THE ISSUE AT STAKE IS _____. YOU MUST GO BACK TO YOUR WORLD AND PUT AN END TO THE _____. ALL IT TAKES IS A FEW GOOD MEN!"

Q

"I AM _____, SIR, IN MANY WAYS. BUT I WOULD GLADLY GIVE IT UP, TO BE _____."

DATA

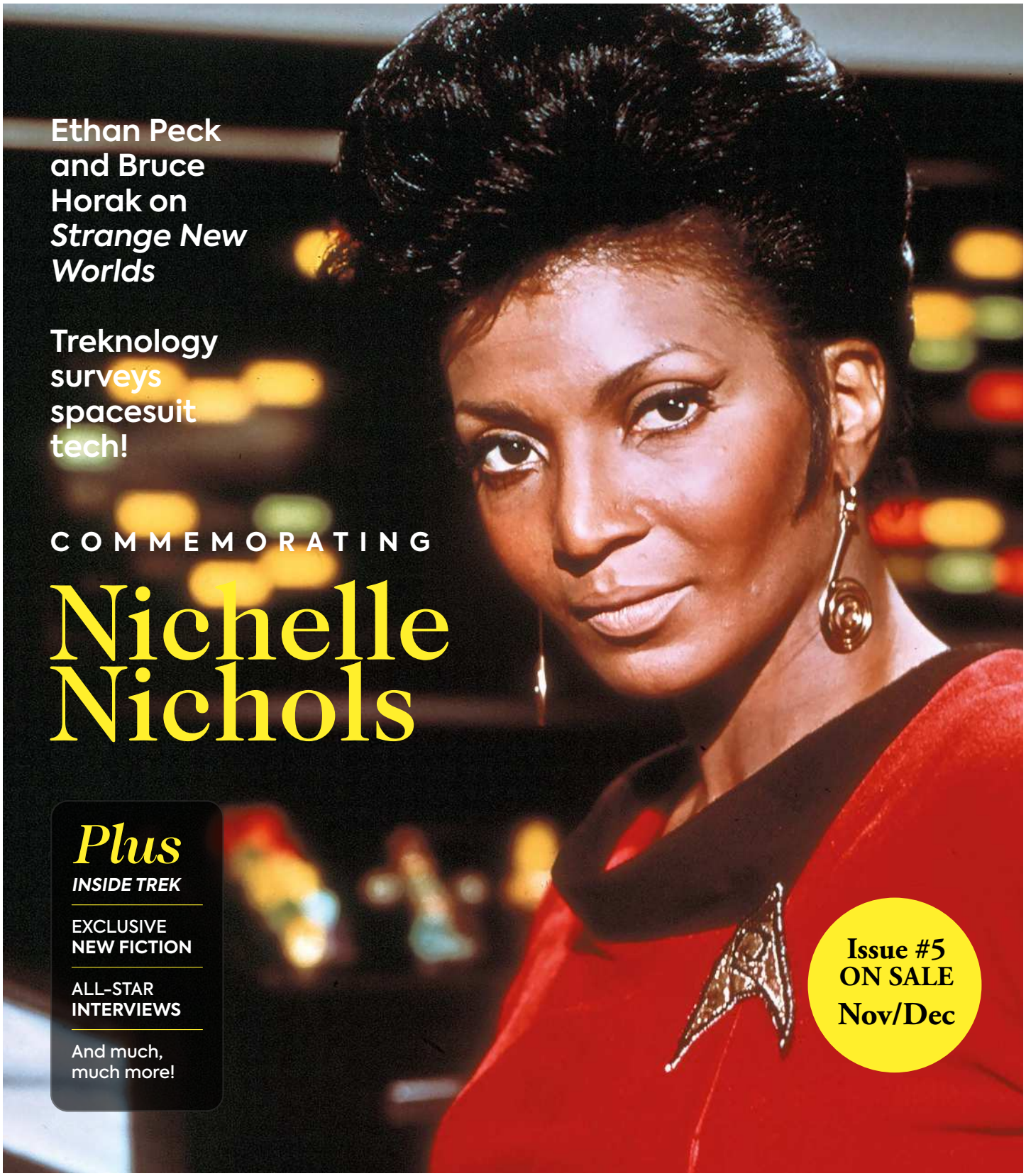
"I'M NOT A FAMILY MAN, RIKER, AND YET STARFLEET HAS SEEN FIT TO GIVE ME A SHIP WITH _____ ABOARD."

PICARD

THE WARPED FACTOR
BOLD AS BRASS
(or Secrets and Lies on the Enterprise)
by Coop
I heard it's Mr. Riker's birthday. We should throw him a party!
That would be a great honor.
Make it so!
7p.m. in Holodeck Three?
Awesome! My subtle hints worked like a charm!
Hey, hey, let's partay! Don't worry, I didn't forget my trombone!
Wait... Where is everybody?!
"Holodeck lock engaged."
FSSHHHT
I told you he'd fall for it!
My auditory sensors are in your debt.

STAR TREK EXPLORER

Next Issue



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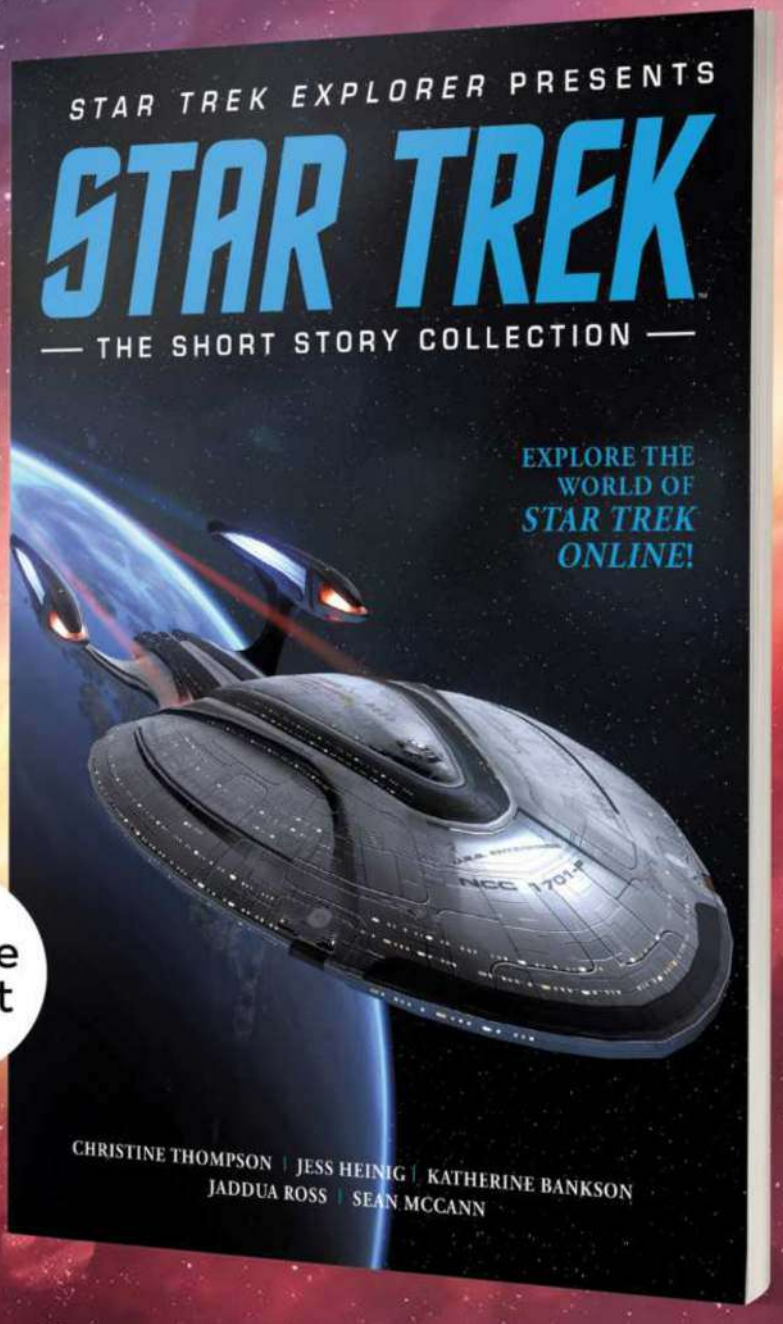
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STAR TREK EXPLORER

THE OFFICIAL MAGAZINE

DIGITAL SUPPLEMENT

EXCLUSIVE FICTION • COLORING PAGES

Captain's Log

Welcome to the fourth issue of your exclusive *Star Trek: Explorer* digital supplement!

Continuing the theme from the print edition we have two fantastic all-new *Star Trek* short stories featuring characters from *Star Trek: The Next Generation*. Greg Cox's story focuses on Doctor Katherine Pulaski and Chris Cooper offers a tale starring Commander William Riker.

We've also got some vintage line art ready to be colored in, so flex your creative muscles and either print them out or color them in on your tablet.

Engage!

Jonathan Wilkins
Editor

STAR TREK EXPLORER

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EXCLUSIVE FICTION

"Pulaski 2.0"

STORY: GREG COX

Doctor Katherine Pulaski, chief medical officer of the U.S.S. *Enterprise,* stared at herself in the mirror provided by her welcoming committee. She looked much as she should, right down to her curly blonde hair, blue Starfleet uniform, and shiny gold communicator badge, but she felt . . . off. She rubbed her fingers together, relieved to discover, as promised, sufficient tactile sensation, but the rest of her felt oddly unfamiliar. Then she realized what was missing: she had no heartbeat, no pulse, nor any of the usual aches and pains that flesh was heir to, even in this day and age.

So this is what it's like to be an android, she thought.

* * *

Hours earlier:

"In short," Captain Picard briefed his senior officers in the ship's spacious conference room, "Lloua III, an independent planetoid outside the Federation's borders, is essentially a 24th-century leper colony, housing individuals who are carriers of *malefic dementia*, an incurable virus that presently resists all known means of containment, including environmental suits, transporter biofilters, and so on. The virus induces madness and death for most who contract it, and any survivors remain extremely contagious for the rest of their lives. As a result, no one who visits Lloua III can ever be allowed to leave, for fear of spreading the disease."

"How dreadful," Troi remarked. "Hard to imagine that such places are still needed in our time."

"I assure you, Counselor, our colony is no dismal hellhole." Nae Yemma, an apprentice physician on Lloua III, addressed them via a viewscreen. She was a humanoid, whose youthful features boasted a slightly iridescent complexion. "It's very clean and comfortable, with a pleasant climate and every civilized amenity. Our lives are full, satisfying, and relatively carefree . . . at least until the present crisis."

According to Yemma, the colony's resident doctor and surgeon, one Jale Yaslo, had been badly injured in what was believed to be a freak laboratory accident. He was in desperate need of an artificial heart transplant, which no one else on the colony was qualified to perform. This was all more the more urgent given that Yaslo was possibly on the verge of curing the virus at long last. With the *Enterprise* responding to an urgent distress signal, Pulaski was the only surgeon in the sector who can possibly save Yaslo but how could she operate on the patient without getting infected – and carrying the virus back to the *Enterprise?*

"We may have a solution," Yemma continued. "As you may be aware, our people are descended – very distantly – from an ancient star-faring race, long extinct, who once aspired to implant their disembodied consciousnesses into new android bodies. I believe your own Federation once encountered the last remnants of that bygone civilization."

"Sargon's people," Pulaski said, nodding. She had reviewed that incident, as documented in Starfleet's medical database by the pioneering work of Doctor Ann Mulhall, in the wake of Ira Graves' attempt to hijack Data's body a few months ago. She understood that, in the decades since Kirk's *Enterprise* had discovered Sargon and his cohorts, Starfleet had confirmed that various remote alien peoples were indeed descended from those ancient explorers. "So what exactly do you propose?"

"We have the means, Doctor, to temporarily beam your mind into an android duplicate of your body, which you can use to perform the operation. Afterwards, we can transfer your mind back to your actual body on the *Enterprise,* so there is never any chance of you contracting or spreading the infection."

Pulaski blanched. To say that the prospect of becoming an android, even temporarily, was disturbing was the understatement of the century. "What about the android's own mind?" she asked, recalling Grave's selfish usurpation of Data's form. She had no desire to commit the same crime.

"Our androids lack any truly sophisticated positronic brains; they're simply empty shells with no genuine artificial intelligence."

"That is reassuring," Data observed. "Speaking from experience, it is unsettling to have another personality downloaded into one's circuitry."

Pulaski eyed him wryly. "You're enjoying this, aren't you, Data?"

"I do not comprehend, Doctor. I am not capable of having any feelings on the matter."

"Never mind." She should have learned by now that bantering with Data was a lost cause. He was altogether too sincere and innocent to give as good as he got.

"Well, Doctor?" Picard asked. "This is entirely your choice. I cannot in good conscience order you to undergo this procedure."

"Needless to say, I'm not thrilled by the idea, but I don't see another option." She sighed in resignation. "Sometimes my Hippocratic Oath can be a damned pain in the rear."

* * *

Down on Lloua III, Pulaski had little time to adjust to her new body. Beyond the severity of her patient's condition, there was another ticking clock involved; apparently her consciousness had to be returned to her actual body within approximately six hours or her physical form back on the *Enterprise* would begin to fail. What's more, she'd been informed that her mind could not survive indefinitely within its temporary cybernetic brain before it began to degrade. In short, she needed to operate on Yaslo, and put her mind back where it belonged, pronto.

"Don't worry," Yemma assured her. "We'll get you back to this station as soon we can."

The mind-transfer apparatus was located in an impressively state-of-the-art lab within a larger municipal complex. Pulaski glimpsed clear skies, swaying trees, and an inviting lakefront through tinted picture windows as Yemma escorted her to a medical facility a few floors below the transfer station. She memorized the route in case she needed to retrace it in a hurry.

THE OPERATION WAS PROVING MORE COMPLICATED, NOT TO MENTION TIME-CONSUMING THAN ANTICIPATED.

Another colonist, short and fidgety, greeted them outside the entrance to the operating room. Yemma introduced him as Rugin, Doctor Yaslo's lab assistant. Pulaski noted what appeared to be freshly restored tissue on the man's shaved pate, still looking very slick and pristine. He carried himself somewhat gingerly as well.

"Rugin was slightly injured in the same explosion that nearly killed Yaslo," Yemma explained. "Thankfully, no major surgery was required."

Pulaski was glad to have only one patient in critical condition. "About that explosion, any idea what caused it?"

"That remains under investigation, although" – Yemma hesitated before continuing – "it seems there's now some concern that it might *not* have been an accident after all."

"Oh?" Pulaski was troubled to hear this, belatedly. "Do tell."

Rugin looked uncomfortable. "I hate to point fingers, but Yaslo had begun acting . . . erratically . . . just prior to the explosion. Violent mood swings, from euphoria to despair, sometimes in the space of minutes." He wrung his hands together. "Perhaps the virus finally affected his brain, even after so many years?"

Pulaski could not rule out the possibility. Such delayed symptomology among carriers was rare, but not unprecedented. "What's your take on this?" she asked Yemma.

"Frankly, that's beyond my purview. My only concern right now is treating our patient."

"Quite right," Pulaski conceded. She was here to operate on Yaslo, not play detective. "Let's get to it."

"Will he be all right?" Rugin asked anxiously as they left him behind in the waiting area. He seemed desperate for an answer. "Can you save him?"

"I'll do my best," she promised.

* * *

"As a Vulcan," Doctor Selar informed Picard in sickbay, "I have some familiarity with the concept of *katra* transference, but I must warn you that performing a full *fal-tor-pan* ritual is quite beyond my capabilities. I'm a physician, not an adept."

Selar monitored Pulaski's inert body via the illuminated displays above the biobed. A helmet-like device, replicated from patterns transmitted from the colony, cradled Pulaski's head. The helmet was merely a receiver/transmitter, operated remotely from the main control room and mechanism on Lloua III.

"In other words," Picard translated, "you cannot telepathically restore Pulaski's mind to her body on your own, but must rely on the technology down on the planetoid."

"Precisely."

* * *

"I'm not liking these enzyme readings," Yemma reported, assisting in the operation. "They're sliding way out of balance."

"Increase the amplitude of the cardiostimulator," Pulaski said, frowning. Her artificial hands kept busy beneath the surgical support frame mounted over Yaslo's unconscious form. An overhead unit projected a sterile field. "We need to get those numbers stabilized before we go any further."

The operation was proving more complicated, not to mention time-consuming, than anticipated. On the positive side, Pulaski noted, her

[PULASKI] WASN'T SURE SHE COULD PANIC IF SHE WANTED TO.

android body did not suffer from fatigue, hunger, or thirst, allowing her to operate steadily without a break. Nor did she need a nurse on hand to wipe any sweat from her synthetic brow. On the other hand, she was all too acutely aware that time was slipping away. At this rate, she was going to be calling it close to get back to her own body before it was too late.

Not that she could ever walk out on a patient during surgery.

"Pass me that tissue mitigator, stat!"

* * *

"Her life-signs are weakening, Captain," Selar reported, concern showing through her stoic demeanor. "I've applied certain Vulcan therapies to bolster her autonomic nervous system, but there is a limit to their effectiveness. Her *katra* needs to be restored to her physical being in a timely fashion if either are to survive."

"Understood, Doctor."

Last Picard had heard, the operation was still underway. He felt singularly helpless, unable even to beam down to monitor the situation personally. Everything was in the doctors' hands now.

Both of them.

* * *

"There! That should do it."

Pulaski completed the cardiac replacement with scant minutes to spare. Glancing at a chronometer, she saw that she needed to get to the mind-transfer station right away.

"Go!" Yemma said. "I can finish up here!"

"You don't have to tell me twice."

Pulaski didn't bother to shed her surgical scrubs before dashing out of the operating room to discover that Rugin was still waiting just outside the chamber. Had he been here this whole time, anxious to hear how the surgery went?

"Did you do it? Is he going to live?"

"Looks like it," she said briskly, trying to squeeze past him, "but if you'll excuse me—"

"No! He mustn't survive. I can't let that happen!"

He threw open a rumpled lab coat to reveal a crude-looking, jury-rigged device strapped to his chest. Bloodshot eyes, practically bulging from their sockets, gleamed with madness. Spittle sprayed from his lips.

"It was you," Pulaski realized. "You blew up the lab before."

"Don't you see, I had no choice. Finding a cure means the end of the colony. This is our home. I can't let him destroy it!"

Pulaski understood now. The virus, long dormant in his system, had driven Rugin mad, not Yaslo. "Listen to me, you're not thinking clearly--"

"You don't understand! He can't survive! I won't allow it!" He glanced down at his chest. "Activate self-destruct!"

The improvised suicide vest responded to his voice command. Indicator lights flashed ominously. A high-pitched whine, like a hand phaser on overload, issued from the device. Rugin started toward the operating room – where Yemma and Yaslo were defenseless against the demented lab tech and his bomb.

"Out of my way, Doctor!"

"Not a chance."

She was surprised by how cool and collected she felt, considering, then recalled that she presently lacked any adrenal glands to trigger a fight-or-flight response. She wasn't sure she could panic if she wanted to. And, come to think of it, it wasn't as though her *real* body was in jeopardy from the bomb.

Let's put this polyalloy carcass to the test . . . .

She tackled Rugin to keep him away from the operating room, hoping the android body would take the brunt of the explosion. He fought to throw her off, but was outmatched by her superior weight and strength.

"Bomb!" she shouted to any colonists who might be in earshot. "Run!"

Was there a chance to defuse the device, she wondered, right before the rising whine was cut off by a deafening thunderclap. An intense flare temporarily whited out her vision, even as the heat and force of the blast knocked her offline.

* * *

Rebooting moments later, her fingers felt like they were on fire, but only her fingers. She was suddenly grateful that the android's builders had prioritized manual dexterity at the expense of her other senses. Looking around, she saw that the waiting area was now rubble and that Rugin had been blown to pieces. A fallen ceiling beam pinned her to the cratered floor, forcing her to exert all her mechanical strength to heave it off her. Straining servomotors hissed and squeaked in protest. Shredded bioplast "flesh" exposed blinking circuitry and glimpses of scorched steel armature. All trace of her scrubs had been burned away.

I've looked better, she guessed.

The android her had survived the blast, but only just. Mangled, shedding sparks and bleeding lubricant, she staggered to her feet and limped away from the blast site and down a painfully endless corridor. Alarms, smoke, and scattered debris marked her progress. An elevator proved inoperative, possibly due to emergency protocols, forcing her to take the stairs instead. The transfer station, two floors above her, seemed light-years away . . . .

* * *

"I'm losing her, Captain." Selar applied another hypospray to Pulaski's throat, but her somber tone conveyed little hope. A mind-meld was apparently out of the question, given that Pulaski's mind was elsewhere. "*Katra* and body must be rejoined."

Picard tapped his communicator badge urgently. "Picard to Pulaski, please respond." In theory, the colonists had replicated a communicator for Pulaski's use on the planetoid, but the *Enterprise* had been unable to reach her for some time, and now they were receiving word of an explosion at colony's medical facility, although the details were maddeningly *ADJ. "Picard to Pulaski, where the devil are you?"

"No need to shout, Captain. I'm right here."

The figure on the bed blinked and sat up cautiously, as though not entirely trusting her own body. She reached to remove the transfer helmet.

"And, honestly, my head is killing me."

* * *

"I am curious, Doctor," Data said. "How did your find your experience?"

At Selar's insistence, Pulaski was taking it easy in sickbay, where she'd been pleased to hear that Yaslo had made a full recovery and was indeed closing in on a cure for *malefic dementia.* A shame that cure had come too late for Rugin.

"Well, I can't say I'm not relieved to be flesh-and-blood again," she told Data, who had called on her during her convalescence, "but it *was* illuminating to walk a while in your shoes, however briefly. I only hope that someday you'll have the opportunity to do the same in reverse, by achieving your goal of becoming more human."

"Thank you, Doctor, I appreciate the sentiment."

"You're welcome. And, Data, feel free to remind me of this incident the next time I underestimate you, simply because you're an android."

"You may rely on it, Doctor."

Pulaski grinned. "That's the spirit, Data. There may be hope for you yet."

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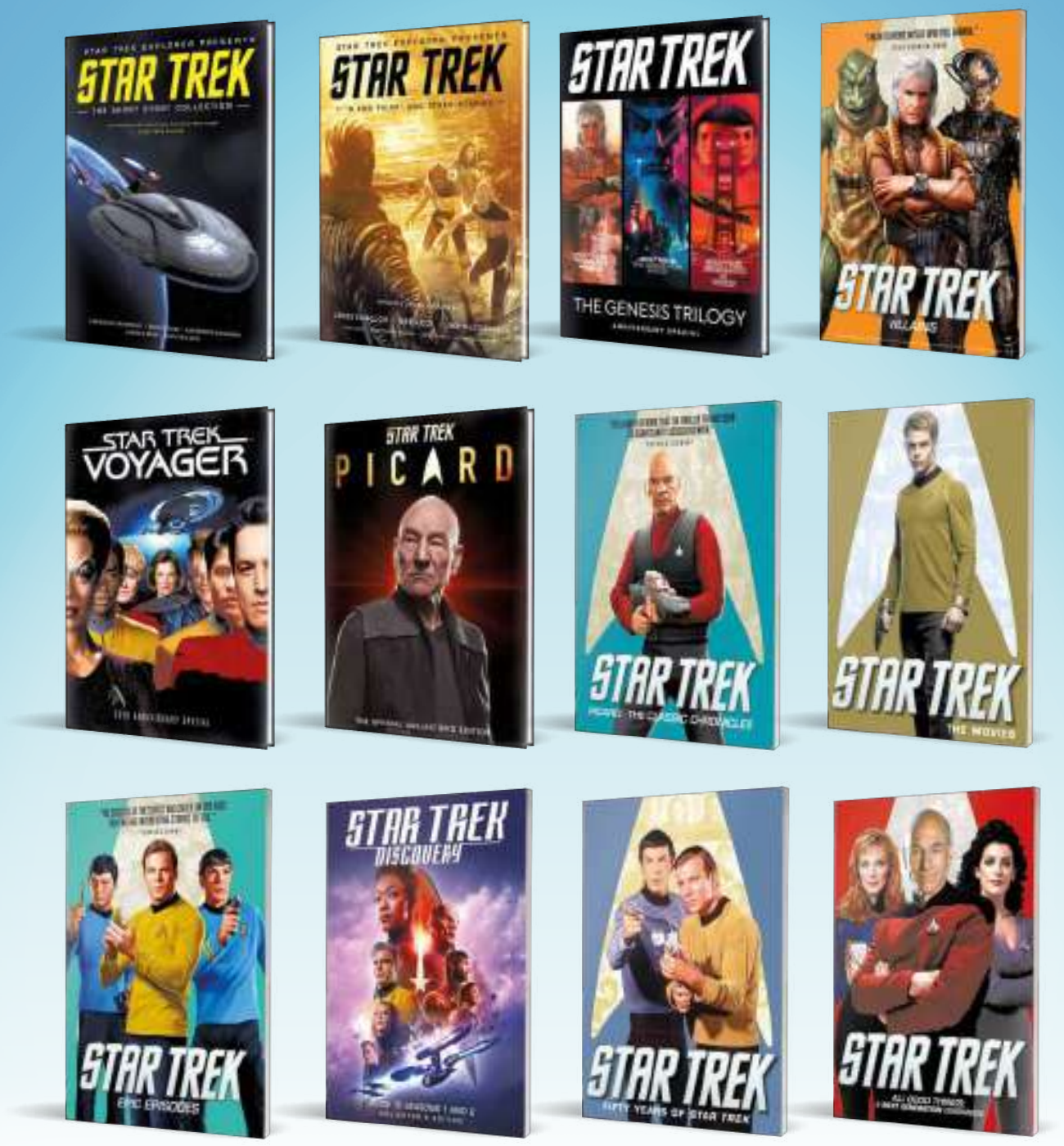

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EXCLUSIVE FICTION

The Disavowed

STORY: CHRIS COOPER

COMMANDER WILLIAM T. RIKER, PERSONAL LOG:

"Counselor Troi's assessment of the political discord on Piivedan was bang on the money: tensions are riding high, to the point where it's hard to imagine either side reaching a compromise, let alone making a joint argument in support of their world's application for admission to the Federation—if they can even agree that's what they really want!

We'll see if anything changes in the next session, but right now I'm inclined to recommend we leave them to settle their differences in their own time."

* * *

Riker shifted in his seat as he listened to the ongoing deposition of Conciliator b'Yornsyn, seemingly designed to muddy the diplomatic waters ever further. He couldn't deny that b'Yornsyn was a skilled orator, and she cast an effortless spell over the massed dignitaries crowded into the debating chamber, but it was beginning to feel like they'd become caught in a temporal loop of argument and counter argument.

He glanced over at Deanna, sat beside Lieutenant Commander Data on the observer's benches, but didn't need her empathic abilities to sense she shared his frustration. Something had to give.

"If I may interrupt," Riker interjected as b'Yornsyn made one of her signature dramatic pauses. The Conciliator glared at the Starfleet officer, clearly taken aback by his unexpected intervention. He fired one of his most disarming grins at her in return.

"Of course, Mediator," she acquiesced after glaring at him a moment longer. Giving him the floor, she'd made it clear she was not happy to do so.

Riker adjusted his uniform tunic and took her place at the center of the chamber. It was time to get things moving. Surely that was the point of installing a Federation outsider as mediator in these proceedings?

"As a member of Starfleet, I've often found myself in situations where people don't see eye to eye," Riker began. He paused, checking that he had his audience's attention. "As mediator in these talks, it's my duty to at least get people facing in the same direction. It isn't my place to lead the discussion, yet we seem to find ourselves at an impasse…"

Was it his imagination, or were the ambassadors from the Amorphan region tidying their papers as if the session was over?

"An impasse that…" He faltered again. Now they were getting up to leave, as were the Relkan Sect, which counted b'Yornsyn as its spiritual head. She was nowhere to be seen.

"If I could have your attention for a moment?" Riker raised his voice, but apparently no one was listening anymore. In fact, the chamber was rapidly emptying, the delegates sharing opinions on the proceedings convivially as they departed. Even Deanna and Data were leaving their seats. Riker hurried over.

"Hey. Where do you two think you are going?" he asked. "The session isn't over. Or did I miss something?"

Neither reacted, and showed no sign they could even see him. Confused, Riker reached out to Deanna—and felt a jolt of shock when his hand passed right through her.

Composing himself, Riker almost instinctively tapped his combadge, welcoming its familiar activation tone. "Riker to *Enterprise*."

No response. He tried again.

"*Enterprise*, this is Commander Riker. Can you hear me?"

Still nothing. Then the sound of Deanna's voice caught his ear.

"Counselor Troi to *Enterprise*. Two to beam up."

"Wait!" Riker protested, but his friends were gone.

* * *

"Welcome back," said Captain Picard as Data and Troi stepped off the transporter pad. He frowned. The away team was missing a member. "Is there a reason Mr. Riker hasn't returned?"

Data looked perplexed. "Mr. Riker, Sir?"

"Yes?" Picard was taken aback by Data's response. He appeared to have never heard the name before.

"I was not aware that a guest would be accompanying us, captain," Data answered.

The captain considered both members of his senior staff, unimpressed. "Is this some kind of joke?" he demanded. His question was met with blank expressions.

Picard looked from Data to Troi and back again. "William Riker," he prompted. "First Officer of the Enterprise, and has been for several years."

Troi smiled. "I look forward to meeting him."

For reasons unknown, it appeared that they had no memory of their friend and colleague. Picard began to feel uneasy. "Did anything out of the ordinary happen during the hearing today?" Picard asked.

"Not that I'm aware of," Troi frowned.

"Mr. Data?"

The android tilted his head in the habitual manner that indicated he was accessing his positronic memory. "Nothing that springs to mind captain. Although the Relkan sect's conciliator did end her deposition at a somewhat premature juncture."

"Report directly to Mr. La Forge for a full diagnostic," Picard ordered. "Tell him I want to know if there any gaps or aberrations in your datalog."

"My systems are functioning within normal parameters, sir," Data insisted.

"That's as may be, but I'd like to be sure." Picard tapped his combadge. "Doctor Crusher, report to Sick Bay. I have a patient for you."

Something was most definitely wrong, and he was beginning to fear the worst. "Computer. What is the current location of Commander Riker?"

"Commander William T. Riker cannot be located."

* * *

Riker cursed under his breath. The sensors that should have detected his proximity and opened the chamber's doors stubbornly refused to acknowledge his presence.

"Come on!" he complained, but the doors remained stubbornly shut. So it wasn't just other people that couldn't see him, it was technology too. In material terms he had ceased to exist, which meant he was trapped inside the chamber, at least until the next session convened. Quite what would happen then, with the appointed mediator rendered wholly intangible, was anyone's guess.

As he considered his next move, Riker heard a faint rumble somewhere in the recesses of the ancient space. Gears rasping as they turned, the scrape of stone against stone. He glanced around, searching for where the noise was coming from, and spied a widening slither of light that split a section of wall. Another entrance? How it had escaped his attention before, Riker couldn't say, but he was glad to see it. He watched as a figure slipped furtively through the gap and hurried across the debating chamber.

"Conciliator b'Yornsyn!" Riker exclaimed. "What have you been up to back there?"

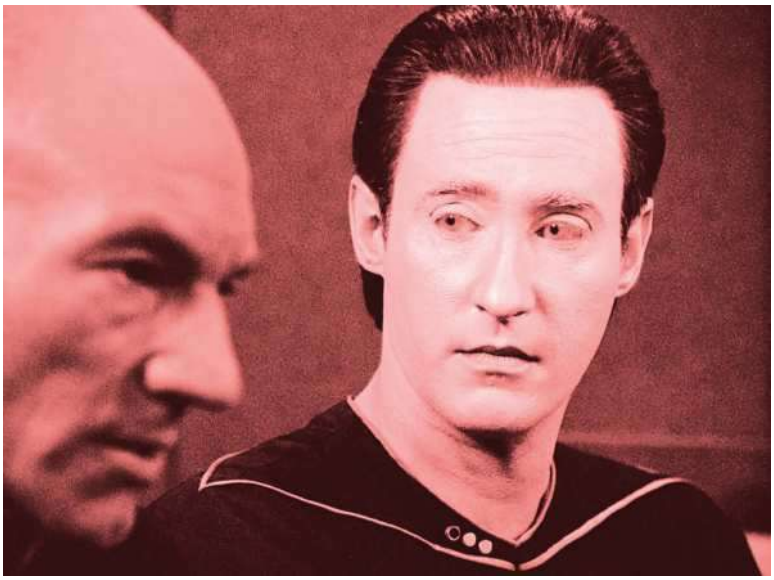
Unsurprisingly she showed no signs of having heard him as she swept through the main doors and into the brightly lit Division Hall beyond. Riker saw his opportunity and went to follow, but a nagging thought caused him to hang back. As enticing as this chance to escape was, he was more intrigued by where b'Yornsyn had come from.

Riker could hear the secret door already grinding shut and came to a decision, darting through the closing gap before the mysterious portal disappeared again.

Whatever was back here, he felt sure he would find answers.

* * *

Doctor Beverly Crusher studied the readouts on the biobed scanner above Counselor Troi, and scowled. "There's nothing medically wrong with her," she told the captain. "However, I've found some evidence of increased neurogenesis within Deanna's hippocampus."



A WIZENED FIGURE STUMBLED OUT FROM BEHIND THE PILLAR AND STAGGERED TOWARDS RIKER.

"Could that be a normal function of Betazoid biology?" Picard asked.

"I don't think so," replied the doctor. She pointed at sharp nodes of orange light blinking fiercely in the graphic of Troi's brain on the screen. "These new neurons appear to be displacing, bypassing, and in some cases blocking existing synaptic pathways. It's as if a series of roadblocks have been put in place to divert her powers of recollection."

"Which is why I can't remember…" Troi's expression clouded as her mind went blank. "What was his name again?"

"Specifically any memories concerning Will," Crusher confirmed, and she squeezed Troi's hand reassuringly. "I'll need to run more tests, but I believe the neurons are artificial. I'm not certain they can be removed without causing further memory loss."

"Is he worth remembering?" Deanna asked.

"We'll let you to be the judge of that," answered Picard, exchanging a knowing look with Crusher.

Picard's combadge trilled. "Engineering to Captain Picard," Geordi La Forge's voice emanated from the device.

"Go ahead."

"It's Data, sir. I've never seen anything like it, but..."

"You've discovered artificial neurons blocking Data's memory?" Picard interrupted his chief engineer. "We have an identical case in sick bay. Is the lieutenant commander still with you?"

"He's about to join you now, captain."

"Divert him to Transporter Room 3, and meet us there. It seems Commander Riker may be in need of urgent assistance."

* * *

It took a moment for Riker to adjust to his new surroundings. He was in a tunnel, lit by incandescent orbs. At the far end was an antechamber, no doubt where b'Yornsyn had been lurking. But what immediately caught his attention were the bodies.

The first was almost identifiable as a humanoid, though more dust than corpse, as Riker discovered when his foot brushed against it and the shape crumbled into nothingness. Despite the gruesome nature of this discovery, he was relieved to feel solid again, and it gave him the confidence to examine the next body more closely.

Despite being in an advanced state of decay, this second cadaver was better preserved, although dressed in robes that suggested it had been lying here for some decades, or even longer. Was this to be his fate too? Riker shuddered at the thought.

"You touched it?"

Riker jumped at the unexpected voice. "Who's there?" he demanded.

"You can hear me? Oh my, are you… are you real?" the voice came again, dry as kindling. A wizened figure stumbled out from behind a pillar and staggered towards Riker, a smile of unbridled joy on his face. Riker caught the old man as his painfully thin legs gave way beneath him.

"I'm real enough," Riker assured the man, gently helping him to sit on the floor. "How long have you been in here?"

"I have no idea," whispered old man. "A week, a month, a year? Not as long as these poor souls, whoever they were. How about you?"

"Too long. My name is William Riker. I'm a Starfleet officer."

"Starfleet!" said the old man, awe and wonder in his tired voice. "So, we've joined the Federation at last."

"Not so much," admitted Riker. "And maybe never, if Conciliator b'Yornsyn continues to prove so… obstructive."

"*Conciliator* b'Yornsyn?" the man asked, his tone suddenly hardened. "So, she even had the gall to take my place. I suppose I shouldn't be surprised. She was against everything I stood for."

"*You* were the Relkan conciliator?" Riker struggled to recall the name of b'Yornsyn's predecessor, a man who had reportedly passed away during the early stages of the planet's quest for Federation membership. "f'Savian, right? You were one of the cosignatories on Piivedan's initial application."

"I was. And it is more than an honor to meet you, Starfleet officer William Riker," f'Savian smiled.

"You said b'Yornsyn took your place. Could she also be responsible for what's happened to me?"

f'Savian nodded. "I uncovered evidence she was plotting a coup with aid from a foreign agent, a Ferengi with deep pockets. When I confronted her, she used the device to banish me. If she's been brazen enough to use it on you, then her plans must be at an advanced stage."

"Back up there—what 'device?'"

"Help me up," said the old man, struggling to get to his feet. "I have something to show you."

Riker supported f'Savian until they reached the antechamber, a space that gave every impression of being dedicated to private worship. A carved altar at its center was decorated with an array of glowing crystals, with a circle of glass-like columns surrounding it. Supporting the antechamber's vaulted ceiling, each column pulsed with energy. It put Riker in mind of the warp core on the *Enterprise*, and he couldn't shake the feeling that they were standing at the heart of a powerful machine.

"Is this a chapel or a control room?" he wondered aloud.

"A device that should have been destroyed a millennia ago," replied f'Savian, his voice heavy with shame. "The historical records insist that it was, yet here it is, fully functional."

"And what exactly is it?"

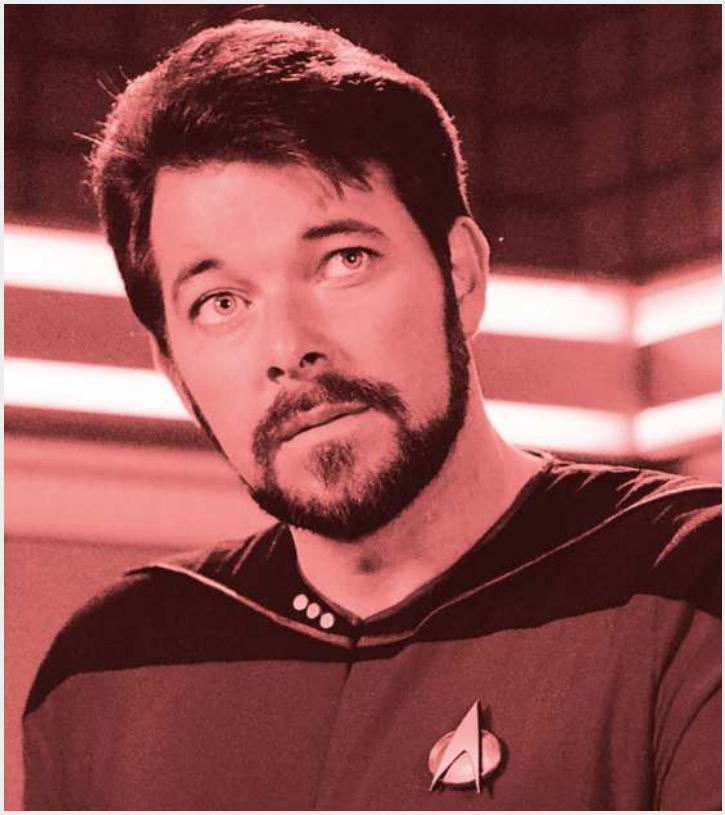
F'Savian took a deep breath. "A dark stain on the history of my people. This is why you and I are here, how we were stripped of our connection to life. Disavowed."

"This machine did that?" asked Riker in disbelief. "How?"

"Quantum resonance—a technology not dissimilar in concept to your matter transporters," f'Savian explained. "But rather than moving objects from one place to another, this abomination was used by our rulers as the ultimate deterrent for dissention, rephasing the atoms of offenders to a quantum state of existence slightly removed from our reality. The disavowed were damned to live out what remained of their lives as outsiders, observers, unable to affect any change upon their world."

Riker thought about this. "That explains why my friends couldn't see me, but they should have at least noticed I wasn't there."

"Objectively speaking, that was the subtle beauty of the punishment. The resonator didn't merely shift atoms, it propagated a neurological response in all those present in the main chamber. The accused were not only removed from reality, they were forgotten altogether."



"You mean the debating chamber is part of the device?"

"Oh yes. You'll have noted it's unusual conical internal structure? It focused and defused the quantum wave to every point in the chamber."

"So, you're saying that the democratic process we've been undertaking took place in a room where someone who knew about the existence of this thing could alter the memories of everyone involved?" Riker was stunned by the implications. "No wonder the debate has been in deadlock for so long."

"Oh..." murmured f'Savian, catching up. "Oh my! b'Yornsyn?"

Riker nodded. "We need to get out of here and stop her."

f'Savian gulped. "In our condition? Good luck with that!"

* * *

Picard and his away team had been searching the debating chamber for fifteen minutes before b'Yornsyn stormed in, followed by a squad of Relkan enforcers.

"What is the meaning of this?" she fumed as she approached the captain. "How dare you enter this sacred place without permission? This is precisely the kind of authoritarian disregard for sovereignty that I would expect from the Federation's military mafia!"

"Enough hyperbole, Conciliator," said Picard, forcefully. "We're searching for a missing member of my crew, and we have permission from the Arbiter's office to be here. Do you?" b'Yornsyn gritted her teeth. "As Relkan Conciliator, I have every right to ensure due process is adhered to. What is wrong with her?"

TROI HALTED WHEN [RIKER] CALLED HER NAME, CAUSING HER HEART TO SKIP A BEAT.

The conciliator pointed towards Troi, who was transfixed by a blank wall on the far side of the chamber, Data at her side.

Picard turned his back on b'Yornsyn and addressed Troi. "Counselor?"

"I sense… something familiar," she said, and walked towards the wall.

"Is your crewmember unhinged?" b'Yornsyn demanded, attempting to place herself between Troi and the anonymous section of wall.

"Far from it. Please move aside," Picard commanded. b'Yornsyn grudgingly complied.

Troi touched the stone surface. "Behind here," she said.

Data raised his tricorder and scanned the blank wall. "A door," he stated, reaching out to touch a sigil carved into the surface. With a barely audible grind, the door slid aside.

"Fascinating," said Data. Without hesitation he stepped through into the tunnel beyond, followed by Troi. Picard let b'Yornsyn to enter ahead of him, aware of her shocked expression.

"Did you know this was here?" he asked.

"No idea," she said, hurrying after the others. Picard detected a strong note of falsehood in her answer.

* * *

"How did you open the door?" f'Savian asked, bewildered.

"I didn't. They found it," said Riker, still shaken by having had Data walk straight through him. Then he understood.

"Deanna!"

Troi halted the moment he said her name, causing his heart to skip a beat. She couldn't hear him, he knew that, but was another connection at play?

"What do we do now?" wondered f'Savian.

"What else can we do?" said Riker. "We watch and see what happens. Come on."

Following Deanna into the antechamber, Riker observed the readings on Data's tricorder as he scanned the altar.

"Crystalline processors. Although I cannot determine its function, this is more than a religious artifact," Data told the others.

"Could it be related to the effects we've encountered?" asked Picard.

With nothing else to lose, and with as much force as he could muster, Riker shouted, "Yes!" He stared at Deanna, praying desperately for some response. A frown was his reward.

"Captain, I get a strong feeling that is the case," Troi said.

Picard turned to b'Yornsyn. "You know what this does?"

"Me? No, how could I?"

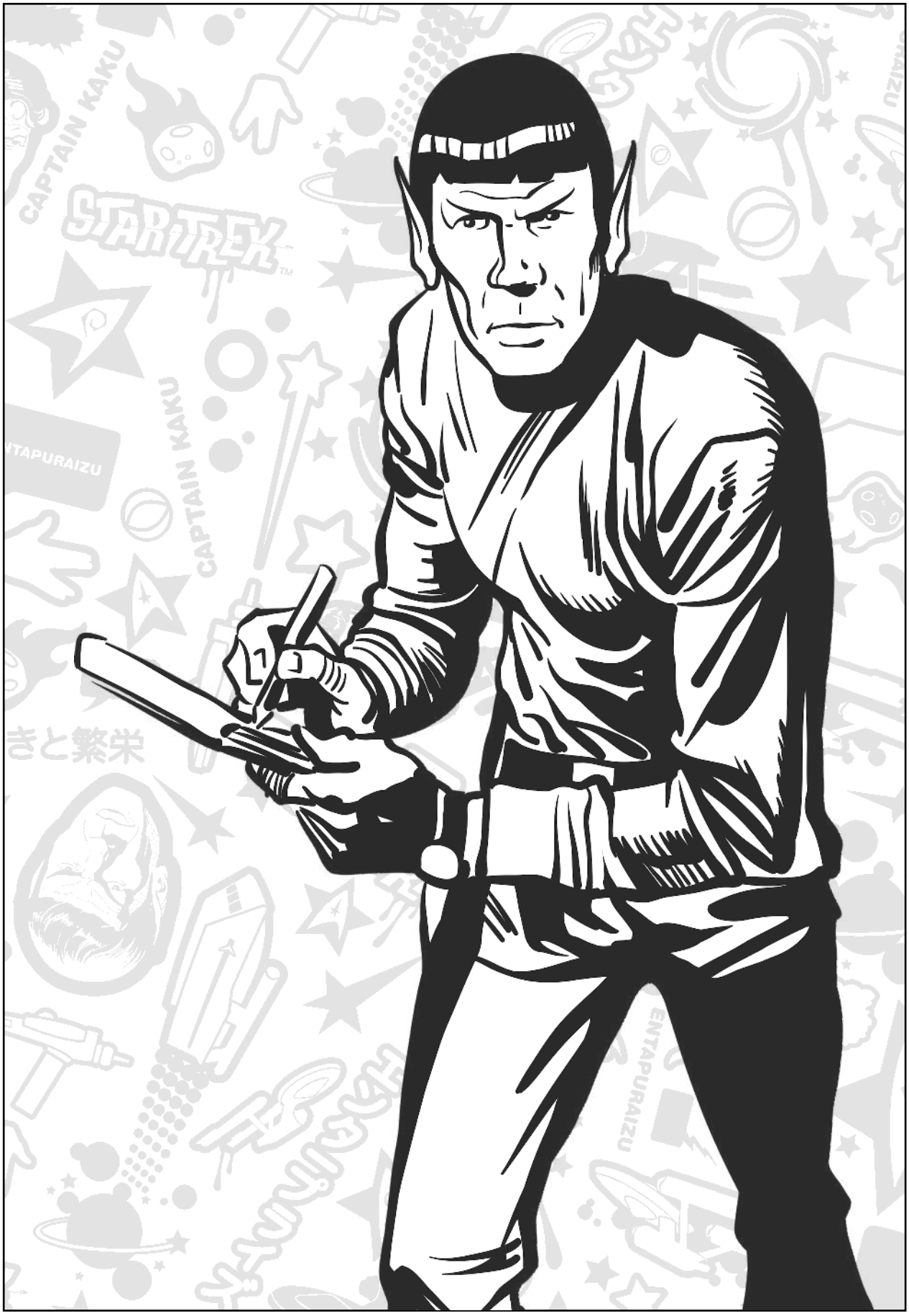
"She's lying," Troi and Riker said in unison.

"What? How dare you…" b'Yornsyn responded, flustered. Then she noticed Data was manipulating the crystals on the altar. "No, don't touch those!" she shouted and moved to push him out of the way.

"Don't move," Picard commanded, his phaser aimed at the wild-eyed conciliator. "What have you done with my first officer?"

"I'm right here, Sir," Riker's disembodied voice echoed around the chamber, as two shadowy masses began to flicker into existence, silhouetted against the flickering, fading lights of the pillars.

"Will!" Deanna cried out, and rushed to embrace him. Riker appreciated the warmth of her body against his more keenly than ever.



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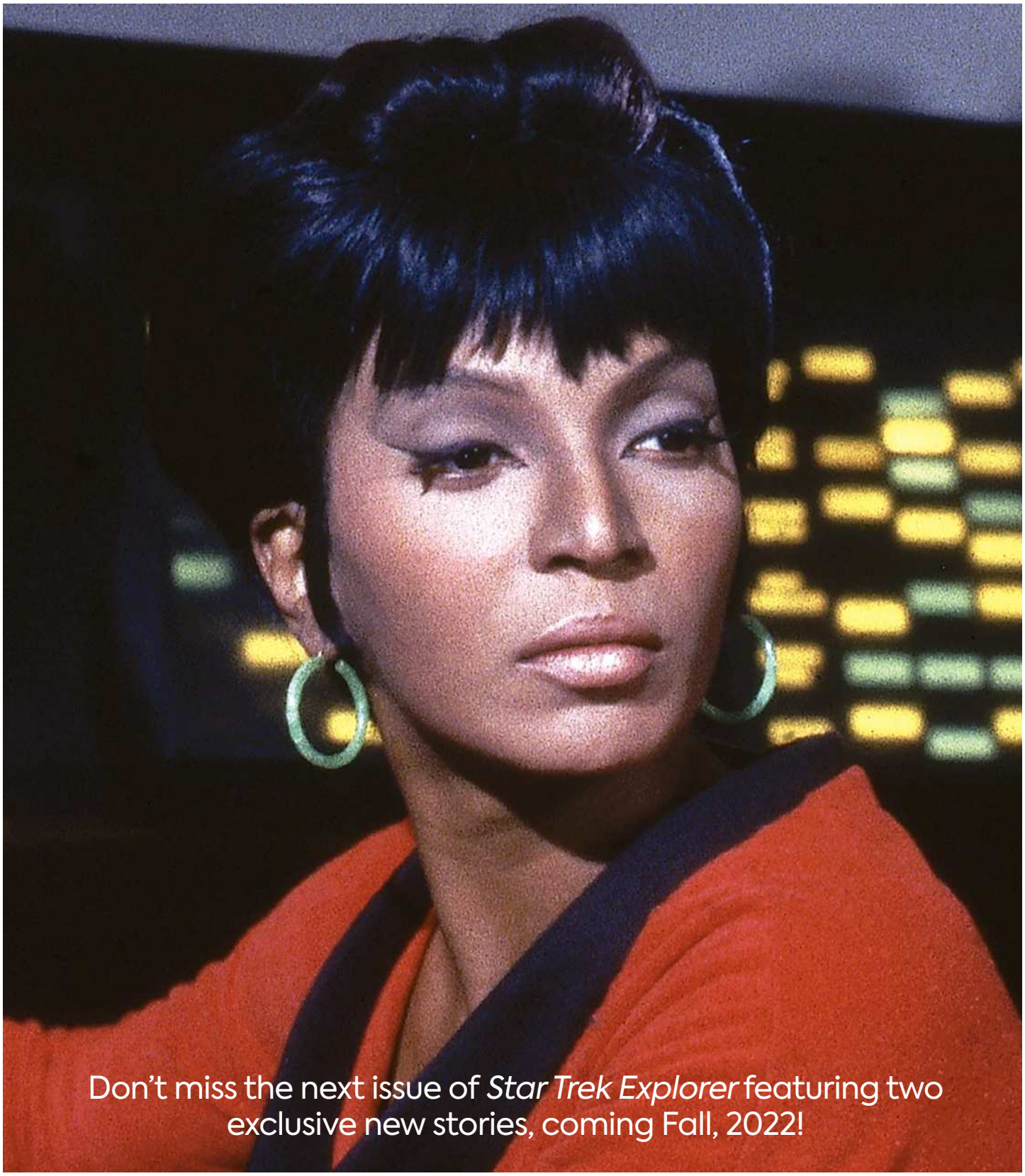

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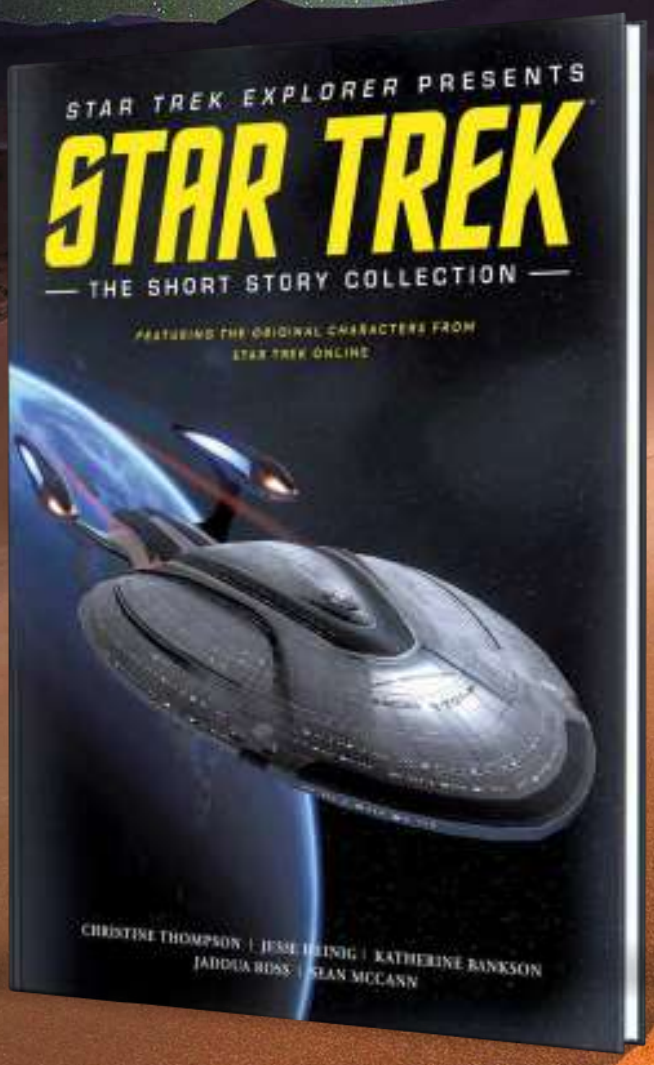
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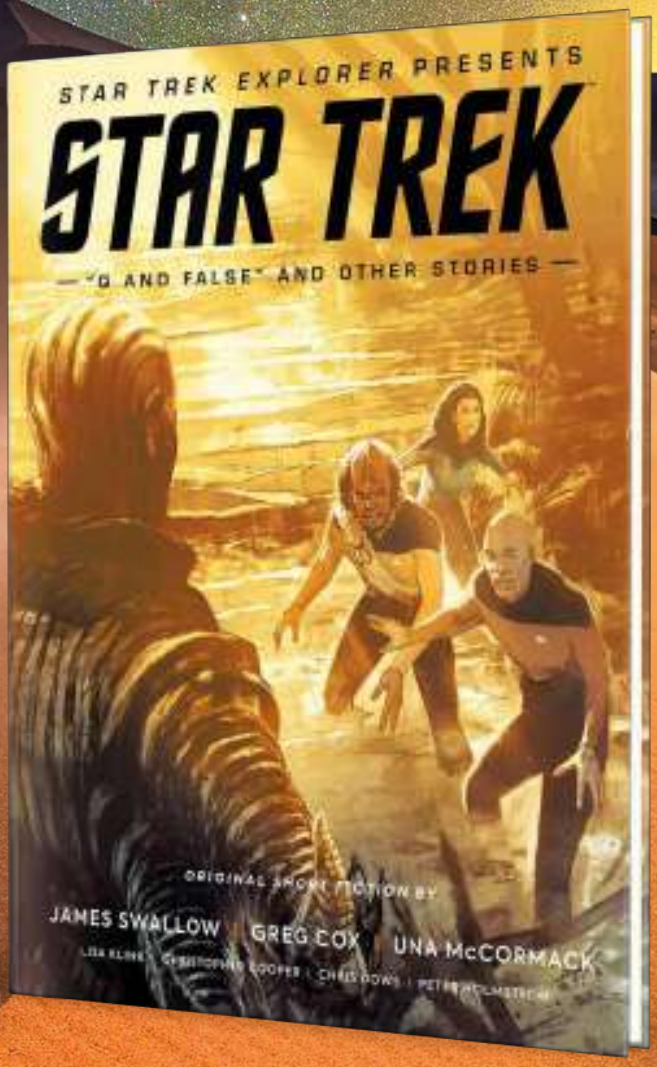
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